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A STRUCTURAL HISTORY OF THE M. HAWRELIAK HOME IN SHANDRO, ALBERTA

Occasional Paper No. 16

March 1989

Marie Lesoway

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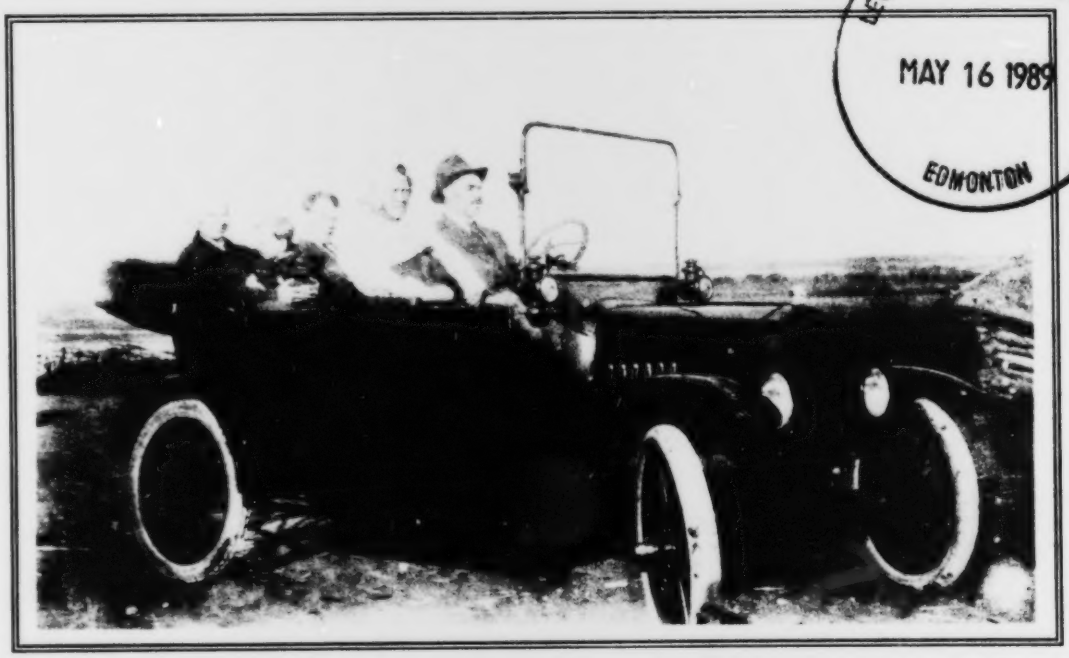

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OUT OF THE PEASANT MOLD;

A Structural History of the M. Hawreliak Home in Shandro, Alberta

Marie Lesoway

Historic Sites Service
Occasional Paper No. 16
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Abstract

The Hawreliak home was constructed in 1919 on the farm of Mike (Mykhailo) and Vaselina (nee Huculak) Hawreliak, in the rural farming community of Shandro, Alberta. The couple married in the Shandro district in 1906, having immigrated there with their parents from two different villages in Bukovyna at the turn of the twentieth century. Both villages, Ruskyi Banyliv and Borivtsi, were strongly represented in the population of the Shandro district.

Until a railway was built to the south in 1927, the Hawreliak family relied on local rural communities such as Shandro and Whitford for their immediate needs. They marketted their grain and dealt in livestock in the more distant townsites such as Bellis, Mundare and Vegreville. After 1927, when the townsite of Willingdon was developed nearby on the new railway line, it superceded the rural communities and became the focus of the family's business activities.

The house was a significant departure from the homes that had been built in the district by the Ukrainian immigrant settlers and their children. For the most part, they had constructed their homes in the styles common to Ruskyi Banyliv and Borivtsi. By 1919, however, Mike Hawreliak was a successful farmer well acquainted with the Canadian lifestyle and its values. Therefore he hired Harry Osiecki, a traditional craftsman trained in Galicia, to construct a home befitting a successful "Canadian" farmer. Soon, the house became a model for several others built in the Shandro district.

Both architecturally and in its ancillary components, the Hawreliak home portrayed an interesting blend of two cultures. They were enhanced by features considered to be rare in the region such as a basement, coal-fired central heating, generated electricity, and a water cistern. All reflected the foresight and easily accepted values of a developing Ukrainian-Canadian younger generation in the 1920s.

Резюме

Дім Гавреляків збудований 1919-ого року на фармі Майка (Михайла) та Василини (з дому Гуцуляків) Гавреляк у фармерському сільському поселенні Шандро, в провінції Альберта. Вони одружилися в цій околиці в 1906-ому році. Обидві родини приїхали з Буковини — Гавреляки з Руського Банилова, а Гуцуляки з Борівців. Більшість населення околиці Шандро приїхала з цих сіл.

Перед тим, як на південь від Шандро в 1927-ому році збудували залізницю, Гавреляки використовували адміністративні та побутові установи в поселеннях Витфорд та Шандро. Збіжжя та худобу вони продавали в дальших залізничних містечках Белліс, Мондер, та Вегревіль. Після 1927-ого року, коли засновано містечко Віллінгдон біля нової залізничної колії, містечко перебрало ролю попередніх околичних центрів. Від того часу Гавреляки торгували в містечку.

Дім Гавреляків представляє значне відхилення від більшості домів, будованих до того часу околичними українськими переселенцями та їхніми дітьми. Вони переважно відтворювали сільську архітектуру Руського Банилова та Борівців. До 1919-ого року Михайло вже став заможним фармером, і добре знав канадський рівень життя. Тому він найняв Григорія Осецького, "старокрайового" майстра з Галичини, щоб збудувати хату за зразком типового заможного канадського фармера. Незадовго, ця хата стала взірцем для будови інших домів в околиці Шандро.

Характер архітектури та приладь дому Гавреляків відзеркалює цікаве злиття двох культурних напрямів. Устаткування дому було нетиповим для околиці. Підвал, центральне огрівання вугільного опалу, електрика та цистерна для води добре підкреслюють зміни в матеріяльних цінностях молодшого українсько-канадського покоління 1920-их років.

The Historic Sites Service Occasional Papers are designed to permit the rapid disseminaton of information resulting from Historical Resources programmes of the Department of Culture & Multiculturalism, Province of Alberta, Canada. They are intended primarily for interested specialists, rather than as popular publications for general readers. In the interests of making information available quickly for these specialists, normal production procedures have been abbreviated.

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INTRODUCTION

This report was prepared as part of a contract between the author and the department of Alberta Culture, Province of Alberta. It is a scholarly working document originally intended to contribute to the restoration of the Hawreliak home, now located at the Ukrainian Cultural Heritage Village. It reflects the culmination of three years of field analysis and archival research by the author and others whose work is cited throughout the volume. The project officer coordinating these efforts was Radomir Bilash. The resulting manuscript was subsequently reviewed for content and updated. Further stylistic changes were introduced by Sonia Maryn, and Jaroslaw Iwanus provided technical assistance in the preparation of this publication.

A structural history report traces the evolution of a particular building from the earliest stages of its history through the various phases of its development. The form and character of any structure are dependent on historical, socio-economic and cultural considerations (V.P. Samoilovych, *Ukrainske Narodne Zhytlo*, Kiev: Naukova Dumka, 1972, p. 6). That is, the character of a man's house is influenced by his personal aesthetic preferences, his architectural heritage, and his economic capabilities. It is also dependent on the physical environment he finds himself in, and is influenced by factors such as climate, availability of materials, and exposure to new cultural influences. Its form is dictated by the building methods and technical expertise that are available.

Chapter I of the following report discusses the more abstract components which ultimately affect the structure of a house. In this chapter, the Hawreliak house is placed in a historical context. Life in the old country is discussed and compared with the changes in lifestyle adopted by the Hawreliaks during the earliest years of their settlement in Canada. A brief history of Mike Hawreliak is presented: his success in the new land, his increasing prosperity, his personal tastes, and the size of his family were all factors which contributed to the size and structural form of his house.

In Chapter II, the development of the Shandro-Willingdon area is traced. The construction of roads and railroads in the area and the development of neighbouring trade centers had an effect on the type of building materials which were available when the Hawreliak house was constructed. In Chapter III, the construction methods and materials used in the building of the Hawreliak house are analyzed. The aesthetic and architectural principles governing the design of the house are also discussed. Chapters IV and V deal with the

various structural components of the interior and exterior of the Hawreliak house. Wall finish, floor finish, changes in colour schemes, and structural changes that occurred throughout the history of the house are discussed in detail. In the final chapter, the development of the Hawreliak farmstead and changes in landscaping are discussed.

Throughout this report, and particularly in Chapters IV and V, extensive reliance is placed on "as-found" blueprints which document the physical state of the house at the time of its relocation to the Ukrainian Cultural Heritage Village. Specific record drawing notes are cited by the abbreviation "FN" and then the field note number (e.g., FN-89 documents the imprint on the widow's walk). The abbreviations "D" for door and "W" for window are used as well.

In addition to as-found records, historical photographs have proved invaluable in ascertaining the original appearance of certain structural features of the Hawreliak house. They were located in a variety of private collections, and were subsequently collected for the Village research programme. Now housed at the Provincial Archives of Alberta, they have helped to make the Hawreliak family and their house "come to life," and have assisted in clarifying textual explanations. Wherever possible, they are inserted within the text directly following the discussion of the item in question.

Of course, the most enlightening information collected during the examination of the Hawreliak house came from oral history interviews conducted with individuals directly associated with the home in the past. Many of their reminiscences were recorded on audio tape, and are now housed with the Ukrainian Cultural Heritage Village research programme. Other inteviews were documented by various researchers in field note form, and these field notes are also retained by the research programme. A standard format has been followed in citing the various types of interviews used in this report. All taped conversations have been identified as "Interview with...". Telephone conversations have been listed as "Telephone interview with...". Other conversations have been documented as "unrecorded interview with...".

Throughout the report, the "Revised Library of Congress System of Transliteration" is used for the transliteration of Ukrainian words. The following exceptions are made to this. The first is in the use of names such as Simion and Vaselina. The correct transliteration of the former is "Semeon." However, since Simion Huculak's name is recorded (in Cyrillic script) as "Simion" on his tombstone, and since Simion Hawreliak used that spelling when he signed his name in English, this is the spelling used in this report. "Vaselina" was the

legal spelling used by Mike Hawreliak's wife, and this is why it is used here. Similarly, he is referred to as "Mike" even though he was usually called "Mykhailo"; Mike was the legal form of his name which he used as a signature. The spelling "Hawreliak" is used for all members of this family (in the text of the report) because this is the spelling used by Mike Hawreliak and by those of his children who still bear the name. However, Mike's father Simion sometimes used the spelling "Hawryliak," and those of his brothers who are still living spell the name "Hawrelak."

Certain observations must be made regarding pronunciations. The surname "Hawreliak" was pronounced "Hawrylyk" or "Havryliek" by the informants who were interviewed in the course of research. The name Huculak was pronounced "Huchylyk" or "Hutsuliek." Borivtsi was commonly pronounced "Boriwtsi", and Ruskyi Banyliv was usually referred to simply as Banyliv. Because the pronunciation of Ukrainian words relayed during interviews reflect the ancestral dialects of the informants, these words are often presented in quotation marks to indicate that they may deviate from the version found in dictionaries.

Radomir B. Bilash
Senior Research Historian
Ukrainian Cultural Heritage Village

Marie Lesoway

Edmonton.
February, 1989

Chapter I:

THE HAWRELIAK FAMILY

1. The Old Country

a) Ruskyi Banyliv

Mike Hawreliak's family immigrated to Canada from the Bukovynian village Ruskyi Banyliv,[1] in the district of Vashkivtsi.[2] Ruskyi Banyliv (officially named Banyliv in 1947) was nestled in the Carpathian foothills, fifty-two kilometers from Chernivtsi.[3] In 1775, it was composed of two sectors — "Verkhnyi" (upper) and "Nyzhnyi" (lower) Banyliv, and the bulk of its area in this period was distributed between the rivers Cheremosh and its tributory, the Mlynkivka.[4] Its population[5] in 1775 was 197 families. In 1871, the population of Ruskyi Banyliv was 3,686, and by 1900, this number had increased to 5,152. Its population in 1969 was 3,555.

The earliest settlement[6] on the site of Ruskyi Banyliv is attributed to the Trypillian culture of the third century B.C. Traces of an Iron Age settlement dating to the first century B.C. have also been found, as well as Roman coinage of the second century A.D. The first written records pertaining to Ruskyi Banyliv date to the fifteenth century A.D.[7] This falls during the Moldavian period in Bukovynian history (ca.1359 to 1514), when many areas of Bukovyna, including Ruskyi Banyliv, were subject to fighting between the Moldavians and the Poles who occupied the areas north of Bukovyna.[8] During the Moldavian era, the social structure of Bukovyna[9] was composed of "boiary" (landowners and administrators) and villagers. There were three classes of villagers: a small number were free citizens, a small number (mostly gypsies and Tatars) were slaves, and the majority were serfs (kripaky). The latter were bonded to their lands. They had no right to leave, and were sold together with the land when its ownership changed.

From 1514 to 1774, Bukovyna fell under Turkish rule,[10] but the earlier feudal social system persisted. The villagers were variously controlled by the monasteries or by lay landlords.[11] In the latter part of the eighteenth century, when Bukovyna fell under Austrian domination, the feudal system was modified. In 1766, a statute known as the "zolota hramota" ("the golden edict")[12] was introduced in order to regulate the system. This statute stipulated that each tenant-serf pay his landlord one tenth of his annual harvest, and provide him with twelve days of free labour.

Despite this attempt at control, the feudal system under the Austrian administration was often more harsh than it had been earlier.[13] Landlords demanded services in addition to what was specified by the "zolota hramota." Those villagers who owned horses were expected to assist the landlord with his building and road-making ventures and to provide him with a supply of firewood. Other villagers were expected to pay the landlord a tenth of their harvest, a chicken, and a length of yarn. Such severe demands on the village population resulted in widescale poverty and in the rise of a "landless" class. In 1847, nineteen landlords owned 3,458 measures of land, while 769 village families owned a total of 5,058.[14]

In 1788, a decree was passed granting villagers ownership rights to their land and the right to hereditary possession.[15] However, this had little effect on land distribution. The large landholders expropriated the communal forests and meadows, and this escalated the pressure on the land.[16] In 1847, there were 30 landless families in Ruskyi Banyliv. By 1865, this number had increased to 141. The number of small landholders owning up to two measures of land increased from 125 to 230, while the number who owned between two and five measures increased from 125 to 230, while the number who owned between two and five measures increased from 130 to 194.[17]

Eventually, the extreme pressure on the land forced a mass emigration to other countries.[18] In 1898, seventeen families,[19] including Stefan Moisey, Yakiw Andruk, Hrytsko Ostashek, Ostafiy Ewanchuk, Ivan Strynadka, Prokip Proskurniuk and Hrytsko Ewanchuk[20] left Ruskyi Banyliv for Canada. In 1899, eleven families (including Mike Hawreliak's) emigrated, and four more families followed in 1900. The return to Ruskyi Banyliv of one of the early emigrants to Canada, L. Kolotylo, who bore tales of the dire poverty there, temporarily halted the trend towards emigration, but in 1913, there was a mass exodus of 502 people from Banyliv.

By the time of the Hawreliaks' emigration, Ruskyi Banyliv boasted three distilleries, a post office (established in 1869), a railroad station, a weekly bazaar (instituted in 1880), and an elementary school (built in 1856).[21] The literacy rate was extremely low, however, and in 1856, only 32 boys and one girl out of a total of 558 school-age children attended school. By 1871, 69 students were registered, but only 29 attended.[22] Simion Hawreliak was one of a minority in Ruskyi Banyliv who had the opportunity to attend school. He completed six grades[23] and often served as the assistant to the local cantor in Banyliv.[24] All of Simion Hawreliak's children who were born in Ruskyi Banyliv, and who were of school age, attended school before the family emigrated to Canada.[25]

Figure 1: Map of Bukovyna

b) Borivtsi

Vaselina (Huculak) Hawreliak's family immigrated to Canada from the village of Borivtsi, in the Zastavna region of Bukovyna.[26] Borivtsi is situated on the river Sovytsia,[27] in one of the most picturesque areas of Bukovyna,[28] and is close to the villages Kyseliv and Shyskivtsi. The earliest settlements on the site of Borivtsi are Slavic, dating to the ninth century A.D.[29]

Borivtsi seems to have been a less booming village than Ruskyi Banyliv, and even in 1964, the closest railroad station was six miles away.[30] In 1969, Borivtsi had a population of 2,059, and its economy was based on grain and sugar beet production and on cattle raising.[31]

At the turn of the century, Borivtsi was subject to the same pressures on the land as were prevalent in other parts of Bukovyna. Vaselina (Huculak) Hawreliak's father Simion had a mere three "falchi" of land[32] (six morgs, or approximately six acres). The literacy rate in Borivtsi was also low. Neither Simion Huculak nor his wife were able to read and write, and only their eldest son had an opportunity to go to school.[33]

2. Genealogy, Immigration, and Settlement

a) the Hawreliaks

Mike (Mykhailo) Hawreliak was born in Ruskyi Banyliv on November 21, 1886.[34] He was the eldest son of Simion Hawreliak and Minodora (Midora, or Dora) Nykula, who were both born in Ruskyi Banyliv.[35] Simion Hawreliak was born in 1858 and died at Shandro on March 1, 1928.[36] Minodora (Nykula) Hawreliak was born in 1867 and died at Willingdon on November 10, 1950.[37]

Simion and Minodora Hawreliak immigrated to Canada with their eldest five children. Their eldest child, Anna (Annytsia), was born circa 1884[38] and later married "Tanasiy Strynadka."[39] She died in Willingdon on August 27, 1964.[40] Mike Hawreliak (born November 21, 1886) was the second child in his family. He married Vaselina Huculak in 1906[41] and died at Willingdon in August of 1972.[42] Moisei (Moisey) was born on April10, 1889 and married Paraska Shandro in 1911;[43] his wife died on November 9, 1941 atthe age of 47.[44] Tanazii (Tom) was born in 1892, and died at Shandro in 1973.[45]

Figure 2: Minodora (Nykula) Hawreliak, at right, and Frozina (Iwoniuk) Shandro in front of the Shandro Church, ca. 1929.

His first wife, Frozyna (nee Shandro), was born on March 14, 1899, and died at Shandro on November 20, 1918;[46] Tanazii married Mary Fediuk after his first wife's death.[47] Vasyl was born on June 21, 1896 and died at Shandro on July 4, 1906.[48]

Simion and Minodora Hawreliak had four more children born in Canada. Mytro (Metro) was born on November 9, 1899 and died on October 2, 1942;[49] he was married to Pearl Ivanchuk.[50] "Paraskevia" (Pearl) was born in 1903 and died near Kysyliw in 1944; she was married to Kornylo Skladan.[51] Nastasiia was born in 1904 and died in 1906.[52] Vasyl (William, or Ed) was born on October 16, 1906 and is married to Vasylyna (Lena) Shandro.[53]

Simion Hawreliak's family emigrated from Ruskyi Banyliv together with five other families, including "Stefan and Nikon Shandro, Onufrey Ewanchuk, Antin Rus, and Andriy Kusiek" (from a neighbouring village).[54] They sailed on the S.S. Brazilia, and arrived in Halifax on May 9, 1899.[55] Simion Huculak's family was among their travelling companions, the Huculaks and Hawreliaks later homesteaded neighbouring quarters.

On arriving in Alberta, Simion Hawreliak left his family with the Fedir Melnyks at Edna while he and his eldest son Mike searched for a suitable homestead.[56] Other members of their party also stayed with families in the Edna area. The Shandro brothers are purported to have brought a sample of soil from their homeland when they arrived and to have been advised by Ivan Pylypow that similar soil could be found upriver, at the site that was later named Shandro.[57]

Simion Hawreliak made entry on NE16-57-15 W4 on June 1, 1899,[58] and proceeded to settle his family. His first home was a crude burdei[59] — a shallow, rectangular pit which had walls lined with rails, and a roof made from rails slanted to form a peak and covered with clay.[60] By the time of his application for patent on May 19, 1903, he had a good, log house which measured 18 x 36 feet and which was valued between $250 and $400.[61] This house was built in the style typical of homes in Ruskyi Banyliv.[62] Its plan consisted of two rooms separated by a central corridor which was referred to as the "khoromy" in Banyliv dialect. It was constructed from round logs which were left unplastered on the exterior facade. It had a thatched roof (which was never replaced with other material), and initially, it was constructed without a chimney.[63] Because of this, the khoromy initially did not have a ceiling. This allowed smoke to escape and vent outside, or upward into the loft of the house. A veranda or "galieriia" spanned the south elevation of the house, and this

Figure 3: Steve Hawreliak sitting on the "galieriia" of his grandfather Simion's house, ca. 1935. Note the wood deck of the galieriia and the unplastered facade of the house.

feature was distinctive of Banyliv-style houses.[64] The veranda had a wood floor, and a railing supported on posts which extended up to the roof overhang.

The interior layout[65] of Simion Hawreliak's house, as well as its structure, was also typical of Banyliv tradition. Circa 1915, Simion Hawreliak had a "summer house"[66] in addition to his primary dwelling. The summer house was used as cooking and living quarters during the summer, and it contained a large clay pich and a clay stove (shparhat). In the winter, it was used as a cold storage area. Because Simion Hawreliak had a summer house as well as a house proper, the layout of furnishing in his primary dwelling became slightly modified from the traditional layout. For example, a "traditional" house contains a large pich with a sleeping platform. Hawreliak had a pich in his summer house, and therefore required only a small pich in his main dwelling. In addition, his main dwelling was

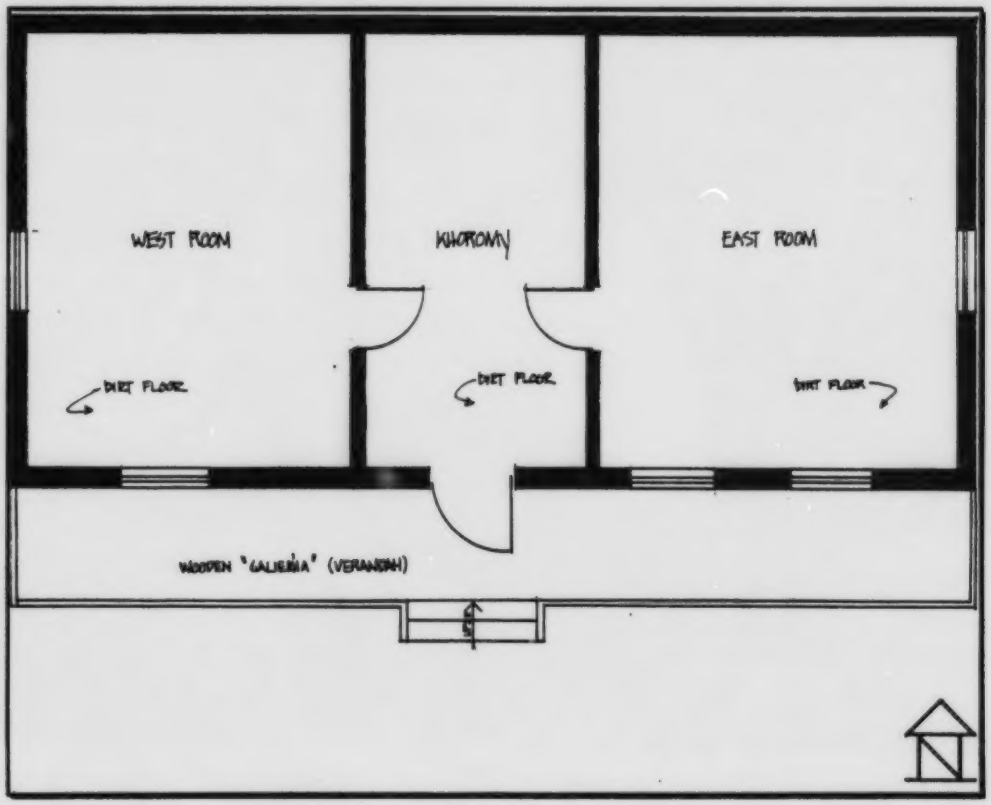

Figure 4: Layout of Simion Hawreliak's house, ca. 1915.

equipped with a store-bought stove for cooking by 1915, and this replaced the traditional shparhat.

The khoromy[67] of Simion Hawreliak's house were used for a different purpose than the khoromy of more "traditional" homes (cf. Simion Huculak's house). For example, there was a small pich in the northwest corner, and a bed (postil) against the north wall to the east of the pich. Circa 1912, a brick chimney was constructed on the east wall of the khoromy, and this was supported on a bracket which was used as a storage area for dried mushrooms and other foodstuffs. Hooks on the west wall of the khoromy provided storage space for outdoor garments. The southwest corner of the khoromy was used to store wooden barrels of sauerkraut and pickles. In Simion Huculak's house, the central "khoromy" (or "siny") were used almost exclusively as a storage area for foodstuffs. It is not certain if Simion Hawreliak's khoromy were used for other functions in addition to storage because this was typical of Banyliv-style houses, or simply because Hawreliak had a summer house which was used as a secondary dwelling.

The layouts of the east and west rooms of the Hawreliak house were more "traditional" than the layout of the khoromy. The west room[68] was the major living area, and it contained a store-bought stove against the north wall. There was a bed in the northeast corner, and eventually, the original homemade bed (postil) was replaced by a store-bought "lushko." Benches ("lavytsi"; s. "lavytsia") extended along the entire length of the south wall, and along the west wall as well (except for the corner occupied by the bed). There was also a bench ("lavytsia") on the east wall, and the wash basin was located on the south end of this bench. A homemade table was located in the "traditional" position, in the southeast corner of the room.

Initially, storage space for dishes and cooking utensils was provided by a shelf ("polytsa") which extended along the south wall. By 1910, a kitchen cabinet was constructed in the southeast corner of the room, and this assumed the function of the earlier shelf. A local cabinet-maker by the name of Gudzuvatyi was employed to build the cabinet. Around the same time, a second shelf was added to the east wall of the west room. Hooks directly below this shelf provided a storage area for cups and other utensils.

Traditional wooden rails (zherdky) were used to provide storage space for bedding and clothes. In the west room, two rails were suspended from the ceiling in the area just south of the stove. There was also a rail above the bed in the khoromy, and another rail along the entire length of the north wall in the east room.

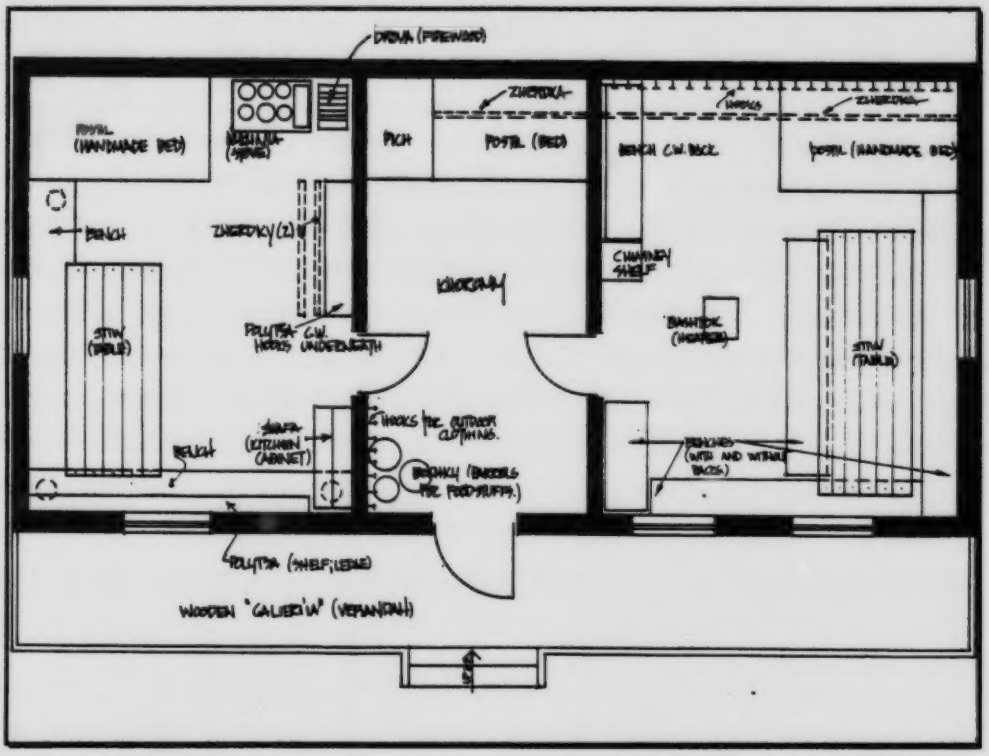

Figure 5: Furniture Plan of Simion Hawreliak's house, ca. 1915.

By 1914, the east room[69] contained ornate, carved-backed benches against its south, east, and west walls. These were constructed by a Polish immigrant whose first name was Iano; they replaced the original, plain, backless benches used in this room. A long, homemade table was located along the east wall of the room, and a bed (postil) occupied the northeast corner. Hooks and a zherdka in the north wall of the room provided storage space for good clothes and bedding. A long, low heater-stove (baishtok) located in the center of the room provided heat.

Simion Hawreliak was able to add improvemnts to his house and expand his farming operations fairly quickly after he acquired his homestead. This was due largely to the fact that he settled on an untimbered quarter section. In a statutory declaration relating to his homestead entry on February 20, 1902, Simion Hawreliak stated that 140 acres of his homestead were cultivable, 20 acres were suitable for use as hay land, and seven acres were swamp.[70] There were no timbered acres at this time, so that while many settlers were

still clearing their homesteads, acre by wooded acre, Simion Hawreliak was already an established farmer.

In 1899,[71] the year he entered on his homestead, Simion Hawreliak broke and cropped six acres of land. In 1900, he broke 15 more acres, and 19 more in 1901. By the time of his application for patent on May 19, 1903,[72] he had 23 acres broken and cropped. He had one and a half miles of rail fence (valued at $50), and a well and outbuildings (including a stable, shed and chicken coop) which had a combined value of between $100 and $150. By 1903, he had increased his livestock holdings[73] as well. In 1899, he had only one cow and three horses. By 1903, he had two cows, four horses, and two pigs. He was fortunate to have been able to purchase horses within his first year of homesteading, as this surely speeded the cultivation of his land. Many settlers, including Ivan Pylypow and most of the others who settled on homesteads in township 56, range 19, did not own horses in their first year of homesteading.[74]

Eventually, as his homestead prospered, Simion Hawreliak was able to purchase CPR quarters in addition to his original homestead claim. When his eldest sons, Mike and Moisey, began farming on their own, he helped them to purchase land.[75] Circa 1910, he was able to purchase the quarter across the road from his homestead (NW15-51-15 W4) in partnership with Nikon Shandro.[76] By circa 1915, he purchased two more quarters of CPR land[77] — SW35-56-15 and SE35-56-15 W4.[78]

b) The Huculaks

Vaselina (Vasylyna) Huculak was born in Borivtsi on July 12, 1887,[79] and immigrated to Canada with her parents, Simion and Kateryna (Katrina; nee Balanko) Huculak and five siblings.[80] Simion Huculak was born in Borivtsi ("v Burivtsiakh")[81] on September 21, 1855, and died at Shandro, Alberta on June 23, 1926.[82] His wife was born in Borivtsi in 1860 and died at Shandro on November 2, 1942.[83] The Huculaks' eldest son, Vasyl, was born in 1882 and died at Shandro on November 10, 1946.[84] His wife Maria was born in Borivtsi in 1887, and died at Shandro on March 3, 1963.[85] The Huculaks' second child, Mariia, was born circa 1884 and married Diordi Roshko; she died in Edmonton circa 1966.[86] (Vaselina, as mentioned earlier, married Mike Hawreliak). Annytsia (Annie) was born in 1891, and died at Shandro in 1958; her husband Diordi (George) Zukiwsky was born in 1884, and died in 1955.[87] Petro (Peter) was born on June 27, 1895 and died near Plymouth, Wisconsin on June 22, 1930;[88] Petro was married to Nastasiia Martyniuk.[89]

Ivan (John) was born ca. 1898 and died in 1969; he was married to Vasylyna Bakhur (ca. 1895 — ca. 1981).[90]

Simion and Kateryna Huculak also had four children who were born in Canada. Sando (Alex) was born on September 11, 1899, and died in Edmonton on September 15, 1967;[91] his wife Sanda (Alice; nee Bidniak) was born at Andrew on March 17, 1905.[92] Magdalyna (Mabel) was born on May 24, 1901, and married Ivan Zukiwski in 1918; after her first husband died circa 1955, she married John Ivoniek (died ca. 1971).[93] Khrystina (Christina) was born on July 3, 1903; her husband Mykhailo (Mike) Shewchuk was born on May 19, 1898, and died on August 24, 1980.[94] The Huculaks' youngest child, Mykhailo (Mike), was born circa 1906, and married Katrina Hunka.[95]

The Huculaks sailed to Canada on the S.S. Brazilia (at the same time as Simion Hawreliak's family) and arrived at Halifax on May 9, 1899.[96] Simion Huculak's elder brother Giorgi immigrated in the same year and his wife's younger brother, John Balanko, came a year or so later.[97] Vaselina (Huculak) Hawreliak recalled the journey as a great adventure, and described the ocean crossing as a fusion of sea and sky ("lysh voda ta voda, tai nebo").[98] The crossing took 14 days ("shtyrnadchyt dobiv"),[99] during which many of the passengers were seasick. Vaselina was spared, however, and spent her time exploring the ship with her new playmates, one of whom she was later to marry.

When the Huculaks arrived in Alberta, they stayed with Todor Skoreiko's family for about two months, until Simion was able to claim a homestead.[100] He settled on SW16-57-17 W4,[101] on the same section as Simion Hawreliak. He was fortunate enough to have obtained enough money from the sale of his three measures of land ("try falchi polia") in Borivtsi to begin farming right away:[102] many other settlers were forced to obtain additional work in order to finance their homesteading ventures. However, despite the fact that Simion Huculuk did not have to work outside the home, his family still lived in a crude burdei for the first three years after their arrival in Canada.[103]

In 1899, when Simion Huculuk entered claim, his homestead[104] was not timbered, and it had 130 cultivable acres and 30 acres of hay and swamp land. In 1899, Huculuk was able to break 10 acres of land. By April of 1902, when he made application for patent, he had 15 acres under cultivation. By this time, he also had five horses, 11 cows, and two pigs. In 1899, he began homesteading with only two horses and two cows.

Figure 6: Kateryna (Balanko) Huculak and her daughters Magdalyna (at left) and Khrystina, ca. 1918.

By 1902, Simion Huculak was a prosperous farmer. He had two stables, a granary, and a well, the combined value of which was $150. He also had one mile of rail fence, valued at $40, and a good log house worth $300.[105] This house measured 18 x 36 feet,[106] and was built in the traditional style. There were two rooms separated by a central corridor which, in the dialect prevalent in Borivtsi, was known as the "siny."[107] The house was constructed from poplar logs[108] which were plastered inside and out and whitewashed.[109] A clay embankment, or "pryspa,"[110] spanned its south elevation and served the same function as the wooden "galieriia" in Banyliv-style houses. The pryspa was painted with a wash of grey-blue clay ("hlei") to differentiate it from the upper walls of the house.

Initially, the Huculak house was thatched[111] with rye sheaves bound with straw bands ("pereveslo") and laid on a framework of rails ("druchky"). Antin Rus, a native of Banyliv, was hired to do the thatching, but despite this, the pitch and physical appearance of the roof were markedly different from Banyliv-style houses. This can be seen by comparing the roof line of Simion Hawreliak's Banyliv-style house (Figure 7) with the roof line of Simion Huculak's house (Figure 8).

Simion Huculak's house was initially built without a chimney.[112] Smoke from the pich drifted into the siny, and from there vented upwards, into the loft, or outside; the siny were constructed without a ceiling to facilitate ventilation. By 1918, Simion Huculak installed a modern stove and chimney in his house, and remodelled the siny. He also installed wood flooring in place of the original packed-earth floors. The original floors[113] were regularly maintained by the application of a manure solution. This was spread with a cloth, and when it dried, the floor was sprinkled with water and swept with a homemade straw broom ("vinyk").

The interior layout and spatial arrangement of Simion Huculak's house were typical of traditional Ukrainian folk architecture. The major access to the house from the outside was a door in the south elevation of the central siny; this door opened to the outside, and had hinges in its east jamb.[114] A door in the west wall of the siny allowed access into the "mala khata"[115] — the major living area of the house. A door in the east wall of the siny, directly across from the door to the mala khata, led into the larger east room, which was called the "velyka" or "svitoshna" khata.[116] This door, as well as the door to the mala khata, had hinges in its north jamb and opened into the siny.[117] The velyka khata had two windows in its south elevation and one in its west. In the mala khata, there was one window in the south elevation, one in the west, and a small, single-paned window in the north.[118]

Figure 7: Lena (Shandro) Hawreliak and son Steve in front of Simion Hawreliak's house, ca. 1932. Note pitch of thatched roof.

The velyka khata (east room) was primarily used on holidays and festive occasions, and in the early years, it was not heated on a regular basis.[119] When the Huculak children were older, some of them slept in the east room.[120] The siny functioned as an entrance-way and as a storage area for foodstuffs such as sauerkraut, cheese, and bryndza.[121] In the

Figure 8: Sando Huculak (at left), Magdalyna Huculak, and Metro Hawreliak in front of Simion Hawreliak's house, ca. 1917.

summer, the washstand was located in the siny so that members of the household could wash up before entering the house proper. In the winter, the washstand was moved into the west room (mala khata) because the siny were unheated.[122]

The mala khata served as a kitchen, dining, and sleeping area. Its central feature was a traditional pich located in the northeast corner.[123] The pich was constructed from clay plaster (hlyna), and its exterior was whitewashed. Its large top served as a sleeping area for Simion and Katrina Huculak and for their children. The south elevation of the pich was equipped with a clay shelf;[124] this facilitated climbing onto the upper platform, and provided a surface on which cooking utensils could be stored. A small, iron-topped clay stove ("shparhat") was located against the west part of the pich.[125] Circa 1911, the pich and shparhat were replaced by a store-bought stove, and a summer house was built to house a pich.[126]

The area across from the entrance in a traditional house was called the pokuttia and, since it was the best-lit area, the table was usually located there.[127] This was the case in the Huculak house. A homemade table was located in the southwest corner, with its length aligned north and south.[128] Seating was provided on the west side of the table by a bench

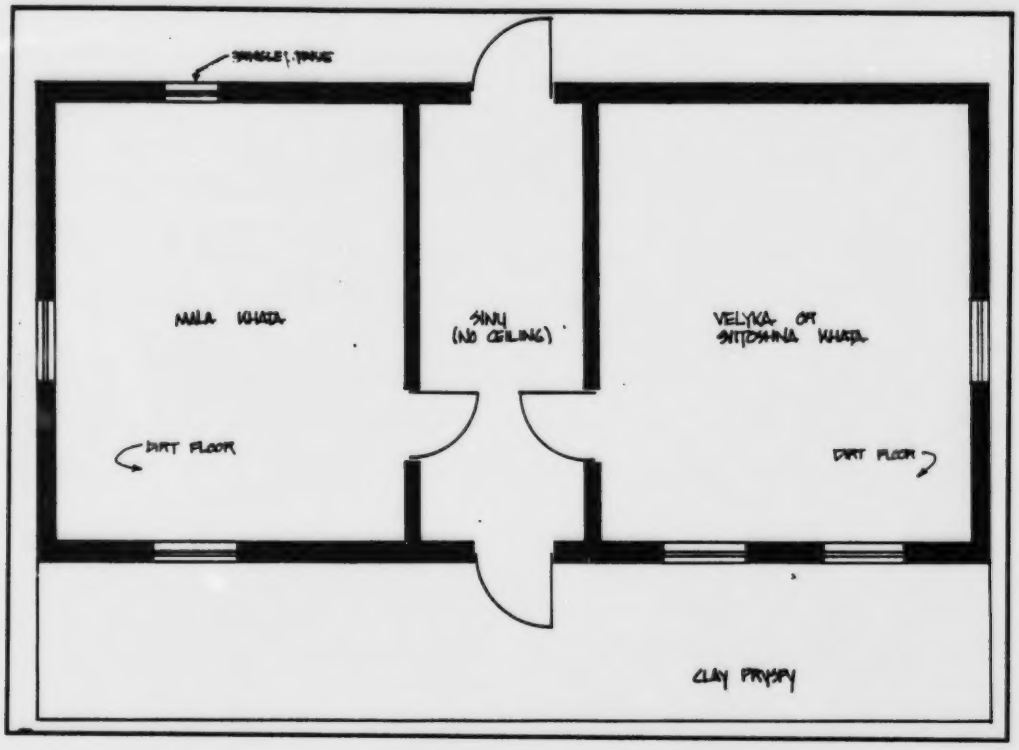

Figure 9: Layout of Simion Huculak's house, ca. 1910.

("lavka") fixed to the west wall, and by a moveable bench ("oslin") on the east side.[129] A second lavka was attached to the south wall, and in the winter, a wash basin was kept on the end closest to the door.[130] A shelf ("polytsa") on which dishes and cooking utensils were stored spanned the south wall of the room.[131]

A homemade wooden bed (postil) was located along the north wall of the room, close to the pich.[132] This was the location of the sleeping area in a traditional house as well. Its location served a practical purpose: this area was closest to the pich, and hence the warmest part of the room.[133] The postil was spread with a straw matress, and woven bed cloths ("vereni") were used as coverings.[134] A wooden rail (zherdka) was suspended across the north wall above the postil, and served as a storage area for pillows, bed linens, and woven bench runners and wall coverings.[135]

Other furnishings in the mala khata included a handmade, wooden cradle, and a handmade loom (varstat) located against the west wall.[136] Katrina Huculak was an accomplished

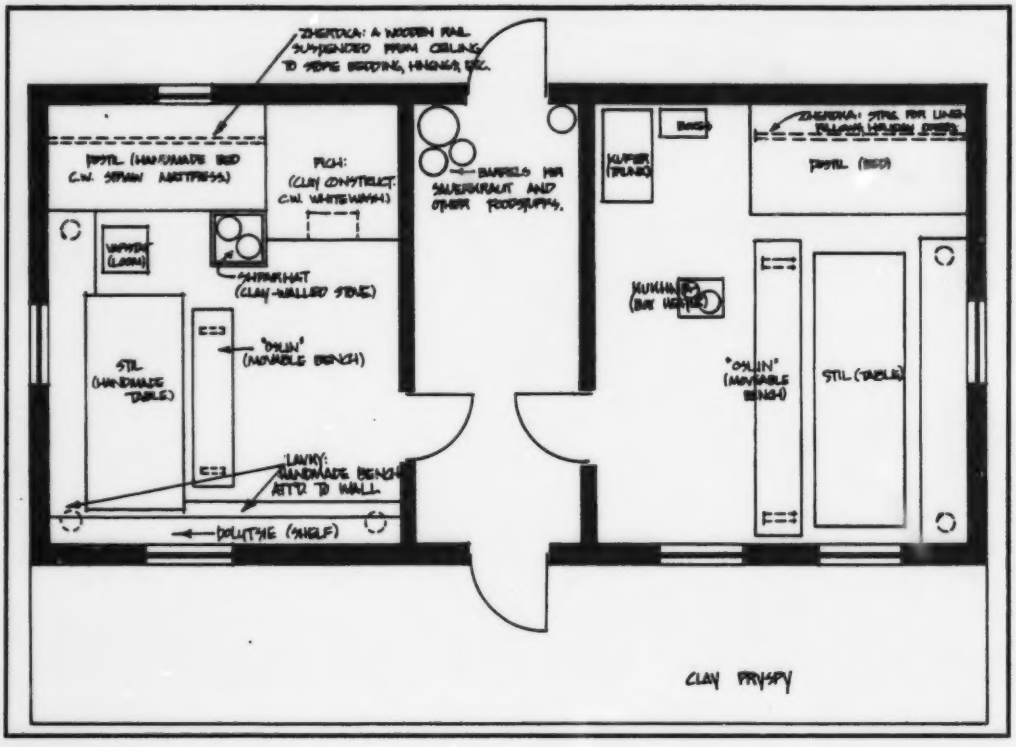
ZHERDKA: A WOODEN RAIL SUSPENDED FROM CEILING TO STORE BEDDING, HANGING ETC.
POSTIL (HANDMADE BED C.W. STRAW MATTRESS)
PICH: (CLAY CONSTRUCT C.W. WHITEWASH)
BARRELS FOR SAUERKRAUT AND OTHER FOODSTUFFS.
KUFER (TRUNK)
ZHERDKA: STORE FOR LINEN BEDDING, HANGING CLOTHES
POSTIL (BED)
SHPARHAT (CLAY-WALLED STOVE)
"OSLUN" (MOVABLE BENCH)
STIL (HANDMADE TABLE)
LAVKY: HANDMADE BENCH ATTD TO WALL
POLITSYE (SHELF)
"OSLUN" (MOVABLE BENCH)
STIL (TABLE)
CLAY PRYSPY

Figure 10: Furniture Plan of Simion Huculak's house, ca. 1910.

weaver, and made bed coverings ("vereni"), tapestries ("skortsy"), and bench coverings ("nalavnyky") for her family.[137]

The furnishings of the velyka khata[138] consisted of a postil in the northeast corner, a large table and benches against the east wall, and a storage trunk in the northwest corner. A wooden zherdka spanned the entire length of the north wall and served for the storage of bedding, linens, "good" clothing and festive attire.

As Simion Huculak's farming operations prospered, and as he brought more acres of land under cultivation, he was gradually able to modernize and improve his house. As mentioned earlier, he replaced the pich and shparhat with a conventional stove before 1918. He also added a chimney and wood flooring, and in later years, he replaced the roof thatch with straw.[139] Simion Huculak was gradually able to increase his land holdings as his homestead prospered. By 1918, he had purchased three quarters of CPR land for his three eldest sons, and later he bought additional CPR farms for his younger sons.[140] He was

also able to give his daughters large dowries, which included two cows, four pillows, quilts and bed coverings, and "hope chests."[141]

c) Mike and Vaselina Hawreliak

Mike Hawreliak married Vaselina Huculak in 1906, near the end of "Masnytsi"[142] — the seven-week period between Epiphany and the beginning of Easter Lent. The marriage ceremony ("shliub") was performed in a church at Wahstao,[143] and following this, wedding receptions were held for the bridal couple. The festivities began at the Huculak home and moved to the Hawreliaks home later in the day.[144] Vaselina had two bridesmaids (drushky), her cousin Annytsia Balanko, and Vasylyna Fydaryk.[145]

Figure 11: Mike and Vaselina Hawreliak and their children, November, 1928. Back row, from left: Ann, Kate, Nancy, Nick, Rose, Andy, and Lena. Pearl is standing next to her father. Mary, the eldest daughter, was already married and living away from home at the time this photograph was taken.

Mike and Vaselina Hawreliak had nine children. Their eldest, Nick (Nykolai) was born on December 16, 1907,[146] while they were still living with Mike's parents. Nick married

Eva Megley on August 10, 1933,[147] and they had seven children, four of whom were born in the U.C.H.V. Hawreliak house.[148] The Hawreliaks' next six children were born in the first house on Mike Hawreliak's homestead (NW2-57-15 W4). Mary (Mariia) was born on January 14, 1910, and married Metro Repka on June 7, 1928.[149] Nancy (Nastasiia) was born on May 8, 1912, and married Fred Kozak (1905-1969) on June 7, 1936.[150] Andy (Andrij) was born on October 4, 1913; he never married.[151] Rose (Frodzina) was born on May 31, 1915, and married Nick Boychuk on October 25, 1936.[152] Kate (Kateryna) was born on August 9, 1916, and married William Kowalchuk in 1939.[153] Lena (Vasylyna) was born on July 28, 1918, and married Nick S. Cherniwchan in 1942.[154] The Hawreliaks' two youngest children were born in the U.C.H.V. Hawreliak house. Ann (Hanka) was born on June 5, 1920[155] and married George Bidniak in 1939.[156] Pearl (Parasyna) was born on November 6, 1922,[157] and married Joe Kalancha in 1942.[158]

3. Mike and Vaselina Hawreliak: The Early Years

Mike and Vaselina (nee Huculak) Hawreliak spent the first three years of their married life living with Mike's parents.[159] From Easter until the fall of 1906, Mike worked as a brick layer in Calgary, and by the end of this period, he had saved enough money to buy a team of horses in partnership with his brother.[160] By the end of his second year of working away from home, he had enough money to make entry on a homestead of his own.[161] For a few years after this, Mike worked away from home intermittently in order to acquire enough capital to establish himself in farming.[162] One of his occupations was working as a railroad hand.[163]

Mike Hawreliak's first homestead (SW12-57-13 W4) was located in the Ispas area, about 12 miles from Shandro. It was heavily wooded, and although this meant that there was an ample water supply, Mike was faced with the difficult task of clearing. When an opportunity arose to acquire a better homestead, Mike jumped at the chance. Ivan Zhukivski had entered on NW2-57-15, an "untreed quarter", but because he had difficulty in securing ample water, and because he was forced to travel far in order to find kindling, he was not pleased with his choice of homestead.[164] In 1908, he offered to trade Mike Hawreliak NW2-57-15 in exchange for Mike's Ispas homestead. A deal was struck, and Zhukivski applied for entry on the Ispas land on August 29, 1908.[165] The only improvements on the land at this time were two broken acres.[166]

Mike Hawreliak, his wife, and their eldest son Nick moved to NW2-57-15 by 1909,[167] but for some reason, Mike did not make official entry on this land until January 3, 1911.[168] His application for entry was signed "Mike Hawryliak" of Shandro. Mike was not yet naturalized at the time he entered on this homestead.[169]

In the early years on NW2-57-15, Mike Hawreliak's family lived in a "shingled," log house[170] constructed by Ivan Zhukivski, the previous owner of the land. This house measured 21 x 18 feet, and in 1914, when Mike Hawreliak applied for patent to his land, it was valued at $200. It served as the principal dwelling on the Hawreliak farm until the new, "U.C.H.V." house was constructed in 1919. As the Hawreliak family grew, the first house became too small, and a "summer house" was constructed to provide additional living space. After this, the first house was used only for sleeping, while the summer house provided cooking and dining accommodations.[171]

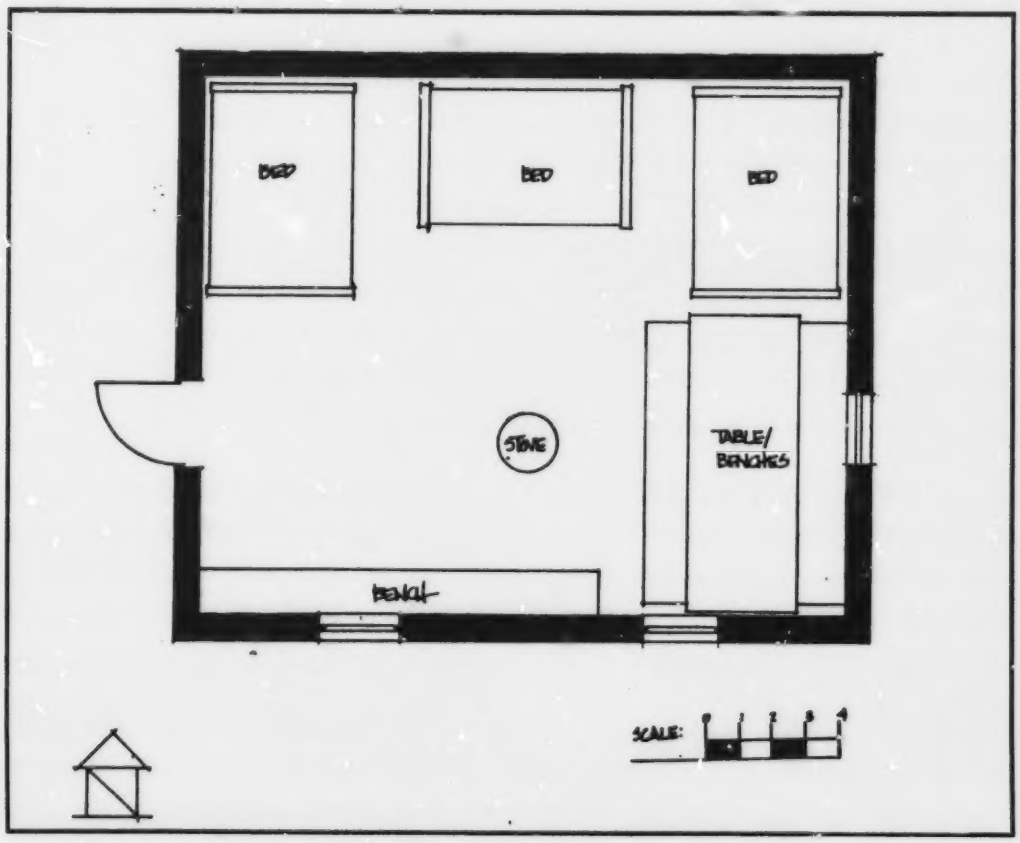

Figure 12: Plan of Mike Hawreliak's first house, ca. 1917.

The first house on the Hawreliak farm was plastered and whitewashed inside, but only the chinks between the logs were filled with plaster on the exterior.[172] This building technique was characteristic of houses from Banyliv. However, the builder of the house was from Borivtsi. It is possible that he adopted this technique as a result of observing his neighbours' homes, but it seems that in the Shandro area, there were as many settlers from Borivtsi as from Banyliv, and it is not known why he preferred one technique over the other. There is a possibility that he modelled his house after another building style entirely; perhaps he used the homes of non-Ukrainian settlers in the area as a prototype. Support for this contention may be derived from the fact that houses from both Banyliv and Borivtsi typically faced south, but Zhukivski built his house facing west. Thatched roofs were typical of homes from Banyliv and Borivtsi (cf. Simion Huculak's and Simion Hawreliak's homes), but Zhukivski roofed his house with slabs placed vertically and overlapping to allow drainage.[173]

It is not known precisely when Mike Hawreliak built a "summer house" to supplement the living space available in the first house. The summer house was extant by 1917, and because it contained a pich, one can reason that it dates shortly after Mike Hawreliak acquired his land; Vaselina Hawreliak had to feed a growing family, and a pich would have greatly assisted her in baking the large quantities of bread she required. By 1917, the summer house was used for cooking and eating, and the first house was used almost exclusively as a sleeping area.[174] By this time, the interior layout[175] of the first house was similar to that of the velyka khata of a traditional home. A long, homemade table and benches occupied the east corner. There were beds against the north wall, and heat was provided by a stove (baishtok) in the center of the room.

By 1917, the summer house served the same function as the mala khata of a traditional house, and its interior layout[176] corresponded to its function. A pich (plural, pechi) was located in the traditional place, in the northeast corner of the room. While old-style pechi were made entirely from clay, this pich had a brick framework, and was plastered with clay and whitewashed on the exterior. It was constructed by a local bricklayer by the name of Sharuk. A store-bought stove was used in place of a homemade shparhat, but its traditional position to the west of the pich was maintained.

The position of other furnishings in the summer house was also similar to comparable furnishings in a traditional mala khata. Store-bought items gradually replaced their traditional, homemade counterparts as Mike Hawreliak's prosperity increased. For example, there was a white iron-framed bed in the northeast corner in place of a

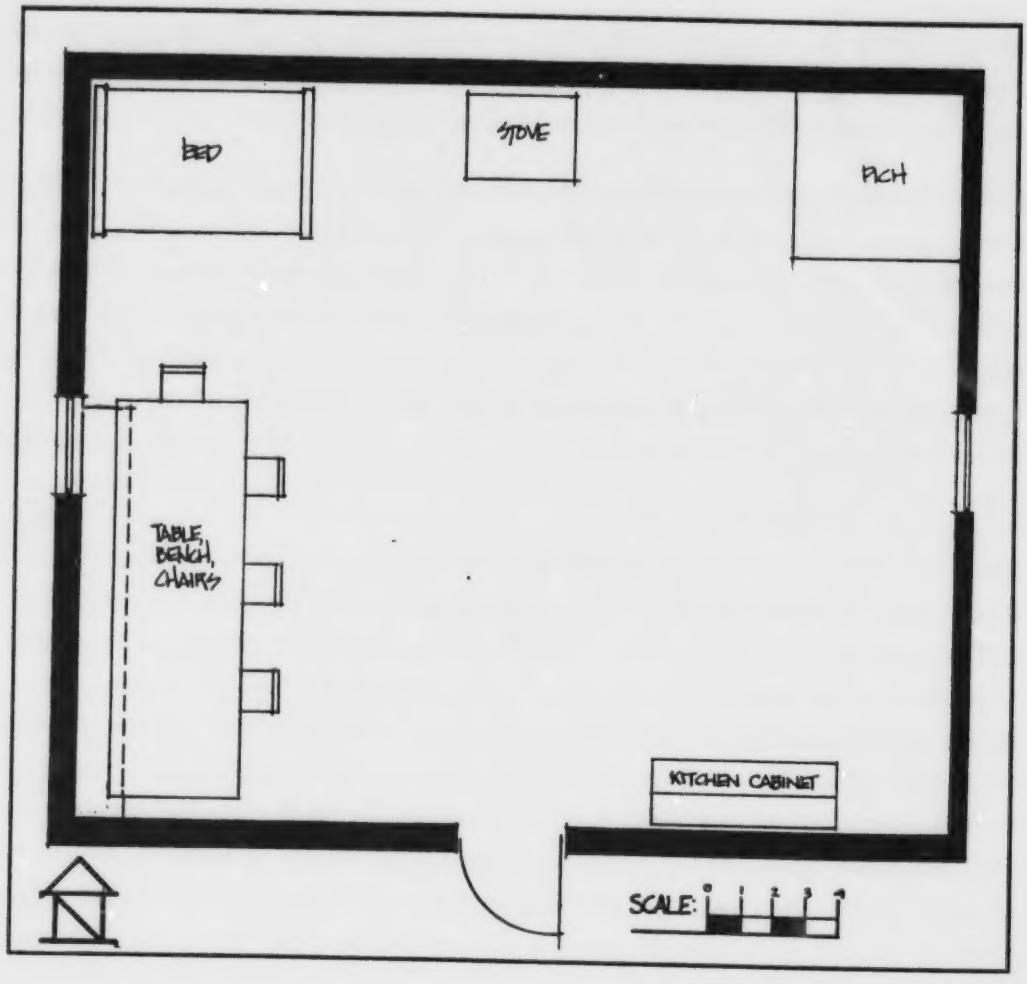

Figure 13: Furniture Plan of Mike Hawreliak's first summer house, ca. 1917.

homemade postil. Chairs were used beside the table in addition to the traditional benches, and a kitchen cabinet replaced the traditional shelf (polytsia) on the south wall of the room.

The layout of furnishings in Mike Hawreliak's first house and in his summer house strongly reflects the ancestral pattern for several reasons. In a "traditional" Ukrainian home, each room was divided into three functional parts.[177] The pich and cooking area were located closest to the entrance because cooking was the activity most closely related to the food storage buildings and the yard. The table and eating area were located across from the entrance in the most lit part of the house, and the sleeping area was in the warmest part of the house. This division of a home into functional areas was maintained in Mike

Hawreliak's first house, and even later, when the U.C.H.V. Hawreliak house was constructed. The demands of daily life remained the same, and centers for washing, cooking, eating, and sleeping were still defined even in the new house.

Variations in traditional architecture and traditional furniture layouts in the first Hawreliak house and in the U.C.H.V. house were due to several factors. Contact with "Canadian" culture introduced new building methods and aesthetic standards. Frame construction replaced building with logs and new tools and techniques allowed greater freedom in the construction of furniture. Further, as trade centers developed, and as transportation routes improved, Hawreliak had greater access to new ideas and new materials. While his homestead prospered, Hawreliak was able to purchase many of the furniture items that were traditionally handmade. He could also purchase non-traditional building materials.

Mike Hawreliak's increasing prosperity and his success in his farming ventures is clearly indicated by the speedy development of his homestead. In 1911, when he made official entry on his land, he was able to break and crop 45 acres.[178] The land was clear except for occasional outcroppings of bush; the soil was good, and free from rocks except for occasional rocky patches near the ravine which ran through the farm. By the time Mike Hawreliak applied for patent to his land on January 13, 1914, he had 55 acres of his homestead in crop and an additional 15 acres broken.[179] By 1915, he had acquired three CPR farms as well at a cost of $3 per acre.[180] In 1915, he had 165 acres of new broken land prepared for planting wheat, and 200 acres of stubble land on which he intended to sow oats and barley.[181] His previous year's harvest had been 13,000 bushels of grain.[182]

Mike Hawreliak gradually improved the quality of his outbuildings, and increased his livestock holdings as well as his land investments. By 1914,[183] he had one and a half miles of fence valued at $150, a stable worth $250, and a granary worth $100. He also had a well, pigsty, and poultry house with a combined value of $175. Securing an adequate water supply was one of the major problems he faced on his homestead. Until circa 1917, water was hauled from a well located a quarter of a mile east of the first Hawreliak house.[184] In 1917, Mike Hawreliak had dug a new well, but he had to go down to a depth of 120 feet before water was found.[185]

Mike Hawreliak continued to expand and improve his outbuildings[186] as he became more established. In 1916, he constructed a large new barn that was still standing on the homestead when the house was relocated to the Ukrainian Cultural Heritage Village.[187] In 1929, he added a lean-to to the north side of the barn, and this provided ample space for the

livestock that he raised for sale. Circa 1914, he built a large granary, which remained on the farmstead well after it ceased to be occupied. In 1929, he added a garage to house his trucks and cars, and at about the same time, he built a large new chicken coop.

In 1911, when Mike Hawreliak made entry on NW2-57-15 W4, his livestock holdings were relatively small. He had nine cows, four horses, and 15 pigs.[188] By 1913, he owned 17 cows, six horses and 35 pigs.[189] In later years, he increased his livestock holdings even more. In 1916, the year he built his new barn, he had between 100 and 200 pigs.[190] In 1919, when he built his last home, he owned 60 head of cattle and 12 milk cows, about 14 work horses, 40 or 50 pigs, and at least 100 chickens, as well as ducks and geese.[191]

The CPR line through Willingdon was not constructed until 1927-1928,[192] and in his early years of farming, Mike Hawreliak was forced to sell his stock and market his grain at the nearest railroad centers — at Mundare or Vegreville.[193] He hauled his grain to the elevators by team, and even his chjildren assisted with this task. Mike's eldest son, Nick, recalled being entrusted with the task of hauling grain when he was only 11 years old.[194] He drove the team into Mundare, got rid of his load, and brought back a wagonload of gasoline for the threshing outfit. Even the girls were expected to help. Mary (Hawreliak) Repka recalled helping her father haul wagonloads of grain for sale in Vegreville.[195] The journey took about six hours, and the horses were stabled overnight in the local livery barn. Mary and her father spent the night in the owner's bunkhouse.

Once the railroad came through Willingdon, selling grain became a much easier matter. Mike Hawreliak dealt with the Pioneer Company in Willingdon from the time of its inception until he retired from farming.[196] By 1927, he had purchased a truck,[197] and this facilitated not only the hauling of grain but the transportation of livestock for sale.

Until the coming of the railroad, Mike Hawreliak and his family did most of their shopping in the town where they sold their grain.[198] Mundare was the major supply center because it was closest to the farm; Vegreville was slightly farther away.[199] There were also stores in the rural communities neighbouring the Haweliak homestead, but these carried only a limited variety of goods, and were used only when the family ran short of a particular item.[200] In 1911, there were five general stores in the Shandro area and five stores in the Whitford area.[201] The Hawreliaks occasionally shopped at Metro Megley's store at Shandro.[202] Megley operated this store from 1913 to 1920, during which he was also the local postmaster.[203] When he returned to Ukraine ca. 1920, his store was taken over by

Andrew Flora.[204] Occasionally, the Hawreliaks purchased some of their supplies at one of the Whitford stores.[205]

Although the Shandro post office was established in 1905,[206] the Hawreliaks received their mail at Whitford for a time until ca. 1915: the Whitford post office was closer to their farm than the one at Shandro.[207] When their eldest son Nick began school, however, the Hawreliaks received their mail at the Shandro post office. Nick would pick up the mail on his way home from school.[208]

All of the Hawreliak children attended Shandro School, located two miles north of the farm.[209] In the earliest years, school policy was such that the use of the Ukrainian language in the schoolyard was forbidden. Often, this regulation was extended even beyond its "official" jurisdiction. When Nick Hawreliak was in the seventh grade, he stopped at the local post office and store to retrieve his family's mail and buy himself some candy. He made his purchase, speaking to the storekeeper in Ukrainian. His school-teacher, Miss Mosher, happened to overhear, and the following morning at school, she demoted him to grade three for "not knowing how to speak English." Nick was forced to remain in grade three for the remainder of the school year.[210]

4. Mike Hawreliak: Entrepreneur

By the time the last Hawreliak house was constructed in 1919, Mike Hawreliak owned an entire section of land. In addition to his original homestead claim, he had also purchased three quarters of CPR land — NE3-57-15 W4, SE3-57-15 W4, and SW3-57-15 W4.[211] A Bureau of Social Research Report for 1917 states that most of the farmers of the Shandro area owned half or even a whole section of land by this time.[212] Most of these famers probably settled in the area at the turn of the century, and most farmed their land holdings by themselves. Mike Hawreliak, on the other hand, did not enter on his homestead until 1911. By 1921, he could afford to rent out his four quarters[213] and devote his time to other business ventures.

In 1921, Mike Hawreliak rented out all of his land[214] to Bill Vivat. The arrangement was that he would supply Vivat with the necesary machinery and with a place to live, and in exchange, he would receive one third of the crop. Vivat lived in Mike Hawreliak's first house during the year he rented the land. From 1922 to 1926, William Zazula rented the Hawreliak land. In 1922, Zazula worked in partnership with George Gogerla, and from 1923 to 1926, he and Kost Dutchak worked the land together. Zazula built a house of his

own during the time he rented the Hawreliak land. This house was constructed at the south end of the farm, and when Zazula bought a farm of his own in 1926, he moved the house to his own land. Gogerla resided in the Hawreliaks' summer house during the time he was in partnership with Zazula. Dutchak lived with the Hawreliak family in the "big house", and used the southeast bedroom during his stay as a renter.

By 1926, Mike Hawreliak's son Nick was old enough to assume responsibility for the management of the farm. Nick worked his father's land until 1943, when he purchased land near Sunland, Alberta.[215] At this time, Mike Hawreliak sold all of his machinery and retired from farming.[216] Between 1943 and 1947, he rented his land to Nick S. Shandro (in 1944) and Nick Makorecki (1944 to 1947).[217] In 1947, he sold his three CPR quarters to his son Nick. He rented the home quarter to his brother Vasyl from 1947 to 1967, when he sold the land to Nick Zazula and moved to Willingdon.[218]

Even during the early years on the farm, Mike Hawreliak was prosperous enough to employ hired help to assist in his farming ventures, and to build any farm buildings he required. Prior to World War I, he took advantage of the influx of European immigrants as a source of cheap labour. In 1913, he brought eight newly-arrived immigrants to Shandro from Vegreville, and found employment for them with farmers in the area.[219] He employed one of these men, a Polish immigrant whose first name was Iano, to shingle the new granary he was in the process of building. Iano had boasted that he had shingled a train station in Toronto. Unfortunately, it turned out that he was an inept carpenter and knew nothing whatever about shingling. However, after considerable tutouring by Mike Hawreliak, he managed to complete the job.[220]

Mike Hawrelaik employed carpenters for the types of construction work that many other farmers were forced to do themselves. He hired John Romaniuk of Smoky Lake to construct his barn in 1916[221] and Harry Osiecki to build his new house in 1919[222] He also employed local help to assist his renters at busy seasons such as threshing time, and after 1926, he usually had a "permanent" hired man as well. Kost Dutchak worked for him until 1943. John Hunchak was also employed intermittently during this period.[223] Additionally, Hawreliak employed a hired girl, but only during the time that the last house was under construction. His wife had to provide meals for the building crew as well as tend to her usual duties, and she needed help to manage the extra work.[224]

In the early years, Mike Hawreliak used horse power in the operation of his farm, but in 1918, he purchased a Case 1018 gasoline-operated tractor.[225] In 1919 he bought a Case

Figure 14: Mike Hawreliak's 1916 Model T. Mike and his wife Vaselina are in the front seat. His brother Tom, Tom's wife Frozina (nee Shandro), and their son Jack are in the back.

threshing machine in partnership with his brother-in-law, John (Ivan) Huculak, and the two went into business threshing for their neighbours. Prior to that Mike Hawreliak had hired Andrew Shandro's steam-powered threshing outfit to harvest his crops.[226]

In 1926, Mike Hawreliak entered the stock-buying business.[227] At first, he bought stock in partnership with John Shandro, who had a truck that could be used for hauling. Initially, he dealt with the CNR stockyard at Bellis. A market day was held there once per week, and people would bring their cattle and hogs to sell. Mike Hawreliak bought up stock and trucked it into Edmonton for sale. By 1927, he was able to purchase a truck of his own (a one ton Chevrolet), and he dissolved the partnership with Shandro. He continued to work out of Bellis until the railroad came through Willingdon in 1928. This led to the establishment of a stockyard there in 1929, and Mike Hawreliak transferred his center of operation to Willingdon.

Mike continued in his stock-buying ventures well into the 1940s. In 1929, he traded his original truck for a larger model — a one and a half ton, six-cylinder Chevrolet. In 1934, he purchased the first "dual wheel" truck in the Shandro district and used this not only for

transporting livestock but for hauling grain. At threshing time, he used his truck to haul neighbours' grain to market.[228]

He was a shrewd and successful businessman, and part of his success was due to the fact that he was able to study the market, and supply the right goods at the right time. His astute business sense led him into the stock-buying market even before the railroad was through Willingdon. During the Prohibition period (1916-1923),[229] he took advantage of the demand for alcohol and sold "home brew" on a large scale.[230]

He was an educated and broadminded man and a leader in his community. This is reflected in the speedy adoption of modern conveniences in his home and in his farming operation. He had a gasoline tractor by 1918, and he owned one of the first trucks in the Shandro area. His home was one of the first to boast "running water" and electricity.[231]

Mike Hawreliak owned a car, a Model T Ford, as early as 1916, when most farmers were still travelling by horse and buggy. In 1917, he traded the Ford for a McLaughlin Buick "Little 6", and in 1918, he traded the "Little 6" for a "Big 6".[232] In 1922, he purchased a Model T, and traded it for a new Model T in 1925. By 1929, he owned three vehicles — the 1925 Model T, a truck, and a new Buick.[233]

ENDNOTES

Chapter I:

THE HAWRELIAK FAMILY

1. The Old Country

1. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

2. P.T. Tronko et al., general eds., *Istoriia Mist i Sil Ukrainskoi SSR*, 26 vols. (Kiev: Holovna Redaktsia Ukrainskoi Radianskoi Entsyklopedii, 1969), Chernivetska Oblast, V.M. Kurylo et al., eds., p. 99.

   Note: After September 7, 1946, Ruskyi Banyliv was officially called "Banyliv." It is now part of the Vyzhnytsia raion in the Chernivtsi oblast.

3. Ibid., p. 112.

4. Ibid., p. 113.

5. Ibid.

6. Ibid., p. 112.

7. Ibid.

8. D. Kvitkovskyi, T. Bryndzan and A. Zhukovskyi, *Bukovyna: ii Mynule i Suchasne* (Paris: Zelena Bukovyna, 1956), p. 141.

   Kurylo et al., *Chernivetska Oblast*, p. 112.

9. Ibid., pp. 176-178.

10. Ibid., p. 157.

11. Kurylo et al., *Chernivetska Oblast*, p. 113.

12. Kvitkovskyi et al., *Bukovyna*, p. 177.

13. Kurylo et al., *Chernivetska Oblast*, p. 113.

14. Ibid.

15. Kvitkovskyi et al., *Bukovyna*, p. 212.

16. Kurylo et al., *Chernivetska Oblast*, p. 113.

17. Ibid.

18. Ibid., p. 114.

19. Ibid.

20. Interview with Moisey Hawrelak, Isidore Goresky, June, 1974, as cited in Vladimir J. Kaye, "Dictionary of Ukrainian Canadian Biography: The Pioneer Settlers of Alberta, 1892-1900" (manuscript, 1976).

21. Kurylo et al., *Chernivetska Oblast*, p. 114.

22. Ibid.

23. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

24. Interview with Moisey Hawrelak, Isidore Goresky, June, 1974, as cited by Kaye, "Dictionary of Ukrainian Canadian Biography."

25. Ibid.

26. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.
Kaye, "Dictionary of Ukrainian Canadian Biography," p. 90.

Note: Borivtsi is presently part of the Kitsman raion.

27. Kurylo et al., *Chernivetska Oblast*, p. 399.

28. Kvitkovskyi et al., *Bukovyna*, p. 872.

29. Ibid, p. 870.

30. Kurylo et al., *Chernivetska Oblast*, p. 399.

31. Ibid

32. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

33. Ibid.

2. Genealogy and Immigration

34. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
Unrecorded Interview with Nick and Eva Hawreliak, November 8, 1982.

35. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

Vladimir J. Kaye, "Dictionary of Ukrainian Canadian Biography, p. 77.

36. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981.

Note: V. Kaye states Simion Hawreliak's date of birth as 1859, and his date of death as March 1, 1929 in his "Dictionary of Ukrainian Canadian Biography."

37. Kaye "Dictionary of Ukrainian Canadian Biography," p. 77.

38. Ibid., and Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

Note: It is certain that Annytsia was the eldest child in her family, but the date of her birth is uncertain. V. Kaye states that she was eleven at the time of her family's immigration, and this would establish her date of birth as 1888. However, since her younger brother Mike was born in 1886, this date cannot be correct. The date circa 1884 seems more feasible.

39. Interview with Moisey Hawrelak, Isidore Goresky, June, 1974, as cited by Kaye, "Dictionary of Ukrainian Canadian Biography."

40. Telephone Interview with Nancy Fedorak, Marie Lesoway, November 8, 1982.

41. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

42. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

43. Interview with Moisey Hawrelak, Isidore Goresky, June, 1974, as cited by Kaye, "Dictionary of Ukrainian Canadian Biography."

44. Kaye, "Dictionary of Ukrainian Canadian Biography."

45. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981.

46. Ibid.

47. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

48. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981.

49. Ibid.

50. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

51. Telephone Interview with William S. Hawrelak, Marie Lesoway, November 2, 1982.

52. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981.

53. Unrecorded Interview with William S. and Lena Hawrelak, Marie Lesoway, October 6, 1982.

54. Interview with Moisey Hawrelak, Isidore Goresky, June, 1974, as cited by Kaye, "Dictionary of Ukrainian Canadian Biography."

55. Kaye, "Dictionary of Ukrainian Canadian Biography," p. 77.

56. Interview with Moisey Hawrelak, Isidore Goresky, June, 1974, as cited by Kaye, "Dictionary of Ukrainian Canadian Biography."

57. Interview with Dan Pylypow, Marie Lesoway, May 13, 1981.

58. Alberta Department of the Interior, Homestead File 529422, Reel 2056, Provincial Archives of Alberta.

59. Unrecorded Interview with William S. and Lena Hawrelak, Marie Lesoway, October 6, 1982.

60. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.
Unrecorded Interview with Moisey Hawrelak, Marie Lesoway, October 28, 1982.

61. Alberta Department of the Interior, Homestead File 529422, Reel 2056, Provincial Archives of Alberta.

62. Unrecorded Interview with William S. Hawrelak, Marie Lesoway, October 6, 1982.

63. Unrecorded Interview with William S. Hawrelak, Marie Lesoway, November 8, 1982.

64. Unrecorded Interview with William S. Hawrelak, Marie Lesoway, October 6, 1982.

65. Unrecorded Interview with William S. Hawrelak, Marie Lesoway, November 8, 1982.

66. Ibid.

67. Ibid.

68. Ibid.

69. Ibid.

70. Alberta Department of the Interior, Homestead File 529422, Reel 2056, Provincial Archives of Alberta.
Note: This document is signed "Simion Hawreliak."

71. Ibid.

72. Ibid.

73. Ibid.

74. Marie Lesoway, "The Pylypow House: A Materials History" (Edmonton: Historic Sites Service, December, 1981), appendix D.

75. Unrecorded Interview with William S. Hawrelak, Marie Lesoway, November 8, 1982.

76. Ibid.

77. Ibid.

78. "Cummins Rural Directory Map: 1923 Issue" (Winnipeg: Cummins Map Co.), Provincial Archives of Alberta, Acc. No. 72.435.

79. Telephone Interview with Nick Hawreliak, Marie Lesoway, October 26, 1982, and Field trip to Boriwtsi Cemetery, Marie Lesoway, October 1, 1982.

80. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

81. Ibid.

82. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981.

83. Ibid.

Note: V. Kaye states Kateryna Huculak's birth date as 1862 in his "Dictionary of Ukrainian Canadian Biography."

84. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981, and Kaye, "Dictionary of Ukrainian Canadian Biography," p. 90.

85. Ibid.

86. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

87. Field trip to Shandro Cemetery, Marie Lesoway, July 25, 1981

88. Ibid.

89. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

90. Ibid.

91. Telephone Interview with Alice Huculak, Marie Lesoway, October 29, 1982.

92. Ibid.

93. Unrecorded Interview with Mabel Zukiwski, Marie Lesoway, October 1, 1982.

94. Field trip to Borivtsi Cemetery, Marie Lesoway, October 1, 1982.

95. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

96. Kaye, "Dictionary of Ukrainian Canadian Biography," p. 90.

97. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

98. Interview with Vaselina Hawreliak and David Lupul, February 13, 1980.

99. Ibid.

100. Ibid.

101. Alberta Department of the Interior, Homestead File 753830, Reel 2702, Provincial Archives of Alberta.

102. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

103. Ibid.

104. Alberta Department of the Interior, Homestead File 753830, Reel 2702, Provincial Archives of Alberta.

105. Ibid.

106. Ibid.

107. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

108. Ibid.

109. Unrecorded Interview with Mabel Zukiwski, Marie Lesoway, October 1, 1982.

110. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

111. Unrecorded Interview with Mabel Zukiwski, Marie Lesoway, October 1,1982.

112. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

113. Ibid.

114. Ibid., and Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 29, 1982.

115. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

116. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

117. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 29, 1982.

118. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

119. Ibid.

120. Telephone Interview with Christina Shewchuk, Marie Lesoway, October 28, 1982.

121. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

122. Ibid.

123. Ibid., and Telephone Interview with Christina Shewchuk, Marie Lesoway, October 28, 1982.

124. Ibid.

125. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 29, 1982.

126. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

127. V.P. Samoilovich, *Ukrainske Narodne Zhytlo* (Kiev: Naukova Dumka, 1972), p. 25.

128. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 29, 1982.

129. Ibid., and Telephone Interview with Christina Shewchuk, Marie Lesoway, October 28, 1982.

130. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

131. Ibid.

132. Ibid.

133. V.P. Samoilovich, *Ukrainske Narodne Zhytlo*, p. 25.

134. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 28, 1982.

135. Telephone Interviews with Mabel Zukiwski, Marie Lesoway, October 28 and 29, 1982.

136. Telephone Interview with Christina Shewchuk, Marie Lesoway, October 28, 1982.

137. Telephone Interviews with Mabel Zukiwski, Marie Lesoway, October 28 and 29, 1982.

138. Telephone Interviews with Mabel Zukiwski, Marie Lesoway, October 28 and 29, 1982.
Telephone Interview with Christina Shewchuk, Marie Lesoway, October 28, 1982.

139. Unrecorded Interview with Mabel Zukiwski, Marie Lesoway, October 1, 1982.

140. Telephone Interview with Mabel Zukiwski, Marie Lesoway, October 29, 1982.

141. Ibid.

142. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

143. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

144. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

145. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

146. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

147. Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

148. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

149. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

150. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

151. Ibid.

152. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

153. Telephone Interview with Kate Kowalchuk, Marie Lesoway, November 9, 1982.

154. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

155. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
Unrecorded Interview with Nick and Eva Hawreliak, Marie Lesoway, November 8, 1982.

156. Telephone Interview with Ann Bidniak, Marie Lesoway, October 12, 1982.

157. Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.

158. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

3. Mike and Vaselina Hawreliak: The Early Years

159. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.

160. Ibid.

161. Ibid.

162. Ibid.

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Chapter II:

LOCAL HISTORY

1. The Development of the Shandro-Whitford Area

The earliest settlement in the area immediately surrounding Mike Hawreliak's homestead (NW 2-57-15) occurred on the banks of Whitford Lake (also known as Egg Lake or Manawan), in Township 56, Ranges 15 and 16, West of the 4th Meridian.[1] Apparently, the discovery of gold by an expedition taking place in 1859 attracted the first settlers to the area.[2] Prospectors established themselves near the later site of Shandro ferry (34-57-15 W4), on the North Saskatchewan river.[3] In 1892, "a number of Protestant half-breeds from the Lobstick and Victoria settlements near McDougall's mission moved over to live on land around the north end of Whitford Lake."[4] The following year, these first settlers were joined by Silas Richardson, H. Niblock, S.J. Stinson and E.P. Newell, who established ranches on the east side of the lake.[5]

Township 57, Range 15, West of the 4th Meridian was surveyed in 1884.[6] Most of the area was gently rolling, with occasional bluffs of three to eight-inch poplar and willow. The banks of the river were heavily timbered with five to twelve-inch poplar and spruce, as well as some birch. This timbered zone was a source of building material for later settlers to the area. Vaselina Hawreliak recalled that her father (Simion Huculak) cut logs for his first good house on timbered lands near the North Saskatchewan river.[7]

In 1884, there were no trails through Township 57. The soil consisted of a 10 to 24 inch layer of black loam topsoil, and subsoil of blue and yellow clay.[8] Both types of clay were used by later Ukrainian settlers to the area in plastering and adorning their homes.[9] In 1884, the soil in Township 57 was classified as being "unsuited for agricultural purposes,"[10] but despite this, the area eventually became a prosperous farming community. The neighbouring area, Township 56, contained areas of first and second class soil,[11] and "some desirable land,"[12] and therefore was settled earlier than Township 57.

Whitford post office was established in Township 56 on July 1, 1897.[13] By 1899, Archie Whitford was postmaster, and the post office was located on 36-56-16 W4.[14] Other settlers in the Whitford area in 1899 included John Bonwick [Borwick], Thomas Hall, W.H. Hughson, Robert Minnie, and E.P. Newell,[15] as well as Dick Hughson, W.J.

Cinnamon, J.J. Brown, T. Albiston, George Johnston and Patrick Bolan.[16]

By 1898 and 1899, Ukrainian immigrants began arriving in the Whitford area, and began establishing themselves on homesteads. In 1905, a post office was established at Shandro, and named for its Ukrainian postmaster, Andrew Shandro.[17] By 1901, "nearly all the homesteads in the area were taken."[18] In 1906, when prospective homesteaders such as Mike Hawreliak and his brother Moisey wanted to claim land, they were forced to seek homesteads further east at Ispas or Desjarlais, or north of the river.[19] Because the Shandro area was not heavily wooded, homesteaders quickly qualified for patents to their lands, and were able to buy up the neighbouring CPR and Hudson's Bay quarters. By 1915, nearly all of the settlers in the area owned half a section of land, and many owned an entire section; all of the CPR land in the area had been purchased.[20]

Figure 15: A topographical view of the Shandro area. The Shandro school and church are visible in the distance at left.

In the earliest years of its history, settlers of the Shandro-Whitford area had no access to local towns or supply centers. "From 1795 ... , the river was the main highway into the far west."[21] Eventually, overland trails adjoining fur trading outposts were created, and with the establishment of the McDougall mission at Victoria in 1862, these came to be known as the Victoria Trail.[22] However, despite the establishment of overland trails, the river still maintained its importance as a supply route. Often settlers who were returning to their homesteads from jobs in Edmonton or Calgary would purchase flour and other staples in Edmonton, and ship their supplies downriver on homemade rafts.[23] By 1899, Pakan was the site of a Hudson's Bay trading post which served as a supply center for the surrounding areas.[24] Fort Saskatchewan was also a major supply center in the early years.[25]

Until the CNR line through Mundare and Vegreville was constructed in 1905-1906,[26] Edmonton was the railroad center nearest the Shandro-Whitford area.[27] In 1911, Whitford was 22 miles from Mundare, which was the closest railroad center at that time; Shandro was 36 miles from the nearest railroad center at Vegreville.[28] Mundare and Vegreville were the major trade centers used by the residents of the Shandro area; supplies were purchased there, grain was marketed, and flour was milled at these towns.[29]

Eventually, as transportation routes improved and as access to railroad centers became easier, rural stores were established in the Shandro-Whitford area. In 1911, there were five stores and an implement dealership in the rural community around Shandro.[30] Whitford had five stores as well, and both centers were reached by "semi-weekly stage and by livery."[31] In 1913, shortly after he was elected to the legislature, Andrew Shandro arranged that a paddleboat carrying supplies from Edmonton stop at the Shandro crossing twice per week.[32] This move had great impact on the surrounding communities and made the acquisition of supplies much easier than it had been previously.

The construction of the CPR line through Willingdon in 1927-1928[33] diminished the importance of Shandro and Whitford as rural supply centers. The fact that the railroad bypassed Whitford led to the relocation of most of its business establishments to Willingdon.[34] The relocated businesses included a garage, a store, a drug store, a blacksmith's shop, a bank, and a lumber supply store.[35] New businesses were soon established at Willingdon as well. Grain elevators, stock yards, hotels, implement dealerships, and a provincial police headquarters were established by 1928.[36] The expansion of services in Willingdon eventually led to the decline of the former rural centers — Whitford and Shandro.

There was no resident doctor in the Whitford-Shandro area for many years after its settlement. Medical services were provided by Dr. Lawford,[37] who was stationed at the Pakan mission.[38] During the epidemic of Spanish influenza in 1918 and 1919, Dr. Lawford appointed Ruth Wilson (one of the teachers at the Shandro School) as his assistant, and ministered to the residents of the Shandro area.[39] One of the rooms of the parish manse, which was being used as a temporary "junior room" for the Shandro school pending the expansion of the original schoolhouse, was designated as a temporary hospital[40] (see Figure 17).

Development in the Shandro-Whitford area continued over the years. Gradually more and more residents of the area had telephones. In 1947, government power lines took the place of Delco generators to provide electricity.[41] Roads were widened and improved, and modern amenities such as running water and automobiles became commonplace.

2. Businesses and Institutions

Mike and Vaselina Hawreliak maintained close ties with the Shandro community. They were members of the Shandro church; they were members of the Shandro Telephone Company; their children attended Shandro School. However, because of the proximity of their homestead to the Whitford settlement, the Hawreliaks maintained ties with Whitford as well as with Shandro. The development of both communities was therefore influential on the development of the Hawreliak homestead.[42]

After the first post office was opened at Shandro in 1905, the community expanded quickly, and services were soon increased. The first postmaster, Andrew Shandro, was also the first telephone company agent in the area. The Shandro Telephone Company was established in 1908,[43] and the exchange was managed by Andrew Shandro until 1921.[44] In 1917, the company had 28 subscribers. In 1922, 12 subscribers were listed on the Shandro exchange, and there were 15 subscribers in 1935, when the company was last listed in Alberta Government Telephones directories.[45] In 1921, the Shandro exchange was taken over by J.H. Van Riper, who rented Andrew Shandro's land after the latter moved to Edmonton in 1919.[46] Alex Shandro (Andrew's brother) was the telephone agent from 1924 to 1945, and the exchange was located on his farm (SW27-57-15 W4) during this period.[47] Steve S. Shandro, Paul S. Shandro, Mike Kolotylo, Steve J. Shandro and Metro Ungeran served as agents from 1945 until the exchange was closed in 1968.[48]

Andrew Shandro served as postmaster from 1905 until November 11, 1912, when he was dismissed because of his involvement in politics.[49] The post office was located in his home on SE34-57-15 W4 during the time he was postmaster.[50] From 1913 until 1920, Metro Megley had the post office in his store on NW21-57-15 W4.[51] When Megley returned to Ukraine in 1921, Nikon Shandro purchased his (Megley's) land for his son William, who became the next postmaster.[52] William N. Shandro had the post office on NW21-57-15 W4 from 1920 to 1922.[53] Alex Shandro (brother to the first postmaster, Andrew Shandro) was postmaster from 1923 to 1947, and the post office was located in the store on his homestead (SW27-57-15 W4).[54] Rose Faulk and George Fushtey managed the Shandro post office from 1947 until its closing in 1953.[55]

Figure 16: Metro Shandro's house, on NW14-57-15 W4 (directly north of Mike Hawreliak's house). The narrow road in the center of the figure is now secondary highway No. 857.

Alex and Andrew Shandro opened a dealership for McCormick machinery by 1907.[56] Soon after 1910, when the first automobiles were introduced into the Shandro area, they built a garage (on Alex's land) which served as the focal point of the dealership, and which also serviced the cars of the area.[57] By March of 1912, the Shandro brothers also had a

general store[58] which was located in Alex Shandro's house.[59]

By 1911, there were several stores in the Shandro area and in neighbouring districts. Metro Megley had a store on his farm (NW21-57-15 W4). It was taken over by Nikon Shandro and his son William when Megley returned to Ukraine in 1921.[60] Megley's son-in-law, Andrew Flora, had a general store half a mile south of this location, on the same quarter section[61] (see Figure 18).

The Shandro School District No. 1438[62] was established by Andrew and Nikon Shandro[63] in 1905.[64] Mr. W. Whillens was engaged as the first teacher (at a salary of $60 per month),[65] and 30 pupils were enrolled when the school opened on May 1, 1907.[66] For the first few years of its existence, the school operated for only a few months of the year, but by 1909, a full-length school term was held.[67] In the earliest years, the teacher boarded with Metro Shandro, who lived across the road from the school (see Figure 16); in 1909, a teacherage was constructed on the school grounds.[68] Class enrollments increased until the original school building could no longer hold all of the students. By 1916, 65 pupils were enrolled in grades one to eight.[69] In 1917, construction of an additional room commenced,[70] and "junior room" classes were held in the parish manse until the addition was complete.[71] (The parish manse also served as a temporary hospital during the flu epidemic of 1918. See section one of this chapter, "The Development of the Shandro-Whitford Area").

The church at Shandro, "St. Mary's Russo-Greek Orthodox Church of Shandro," was constructed between 1902 and 1904[72] on SW27-57-15 W4, on a piece of land donated by Stefan Shandro.[73] The church site was selected by Stefan Shandro's wife Anastasia (nee Ostashek) in 1900.[74] "Moved by the needs of the community and in deep reverence, she tied two branches together to fashion a cross which she prayerfully carried to the spot and stuck into the ground, declaring that here the ... church should be built."[75] Simion Hawreliak's family and the Simion Huculaks were members of the Shandro church, as was Mike Hawreliak. Mike Hawreliak was not buried at Shandro, however, but at the neighbouring parish of Borowtsi (St. Pokrova).[76]

The development of the Whitford area paralleled that of Shandro in many ways, although Whitford was the earlier settlement. As mentioned earlier, Whitford post office was established on July 1, 1897, and John C. Gordon served as postmaster for the first year after its inception.[77] Archibald Whitford was postmaster from 1898 to 1903,[78] and the post office was located on 36-56-16 during this period.[79] John S. McKellar was

Figure 17: Shandro Church and parish manse.

postmaster from 1903 to 1904, and again from 1905 to 1907; W.E. Biggs served from 1904 to 1905.[80] Robert Stewart was postmaster from 1908 to 1910,[81] and the post office was located at his home on 20-56-15.[82] Sider Evanchzuk, W.S. Hughson, Norman A. Burgess, David Headrick, Olive Headrick, A.S. Downey, Nick Radomsky, Metro Gawreluk and Wasyl Fedorak also served as postmasters of the Whitford office.[83]

Mike Hawreliak received his mail at Whitford for a time until his son Nick began school at Shandro circa 1915.[84] It is not certain if he dealt with the Whitford post office right from the time he entered on his homestead, but homestead documents seem to indicate that this was not the case. Mike Hawreliak listed his address as Shandro when he applied for entry on NW2-57-15 W4 on January 3, 1911.[85] He also cited Shandro as his address when he applied for patent on February 9, 1914,[86] and this probably indicates that Shandro was his post office as well. Simion Hawreliak cited his address as Whitford when he applied for entry (1899) and patent to his land (1903), as did Simion Huculak;[87] it is likely that they took their mail at Whitford during these years since the Shandro post office was not yet established.

There was an implement dealership at Whitford as early as 1906, and this was run by William Cinnamon and C.R. Monkman.[88] By 1928, when the CPR was constructed and Willingdon replaced Whitford as a trade center, Whitford boasted two general stores, a

drug store (operated by Stanley Syska),[89] a garage (S. Boychuk, proprietor), a blacksmith (Anton Connor), and a bank (Standard Bank of Canada).[90] Most of Whitford's business establishments were relocated to Willingdon with the coming of the railroad, but a few stores still remained in the area.

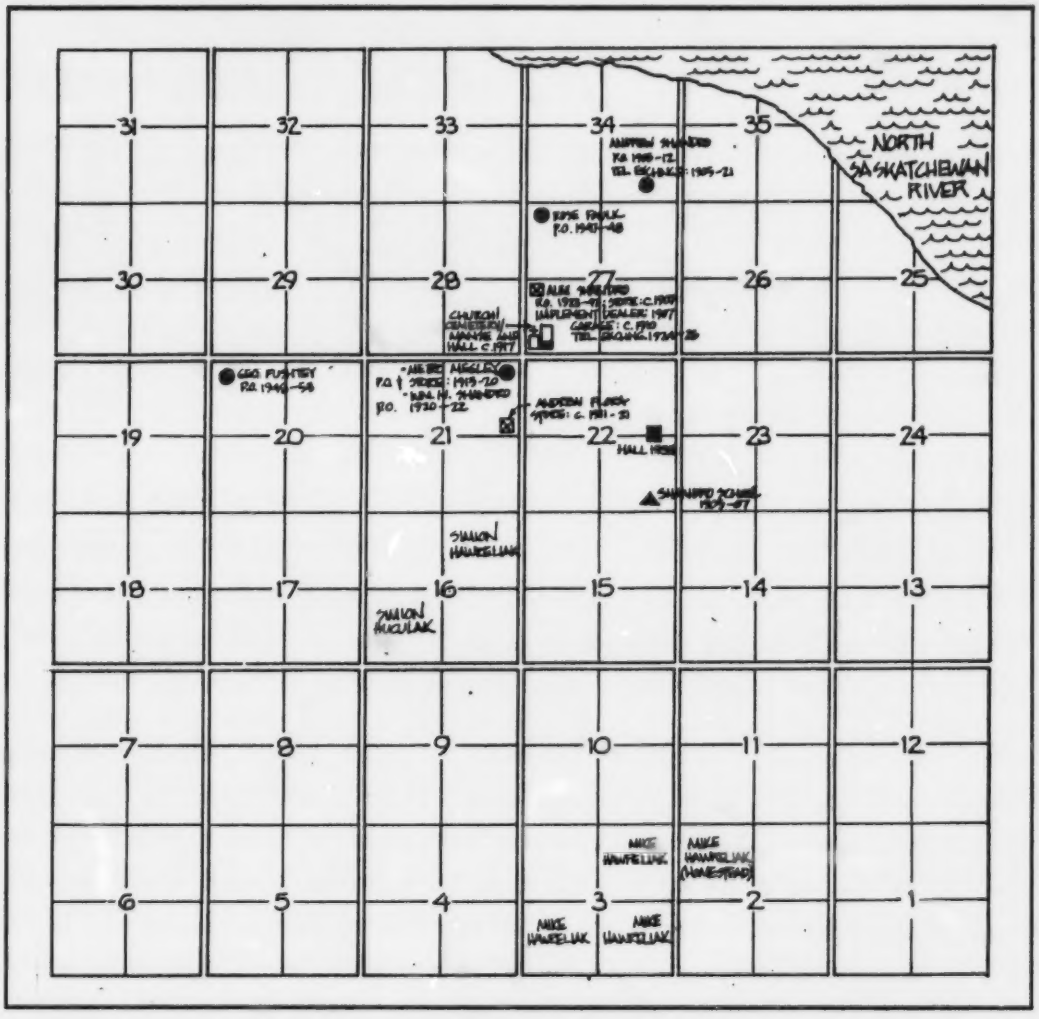

Figure 13: The Shandro Area, Township 57, Range 15. West of the 4th Meridian.

3. Politics

No discussion of the Shandro-Whitford area can be considered complete without mention of the provincial election of 1913, in which Andrew Shandro, the first Ukrainian member of the legislature, won a Liberal seat.[91] The circumstances of the election were rather

complicated. Four candidates were in the running, and it seems that all of them resorted to bribery and underhanded tactics to ensure their election. The historical overview is vague even in describing the political affiliation of each candidate, let alone the circumstances of the election. The Vegreville Observer of April 23, 1913 lists Andrew Shandro, Ukrainian Liberal, as the victor, with 470 votes. Paul Rudyk, Independent Liberal, received 301 votes; D.F. Connolly, English Liberal, received 148 votes; and R.L. Hughson, Conservative, 134 votes.[92] According to J.G. Macgregor, however, Rudyk and Hughson ran as Independent Conservative and Conservative respectively.[93]

Andrew Shandro's victory in the 1913 election was a cause for celebration for all Ukrainian-Canadians,[94] even though his seat was contested almost immediately after it was won. Historians give various versions of the aftermath of the elction. According to Macgregor,[95] Paul Rudyk claimed possession of a letter from the Liberal attorney general, C.W. Cross, acknowledging him as the party's official candidate. Shandro charged Rudyk with forgery of this letter, and this resulted in Rudyk's arrest. Soon after the election, Rudyk retaliated, and sued Shandro for damages; he was awarded $1,200 plus costs by Justice Scott in 1914. Rudyk then proceeded with another charge accusing Shandro of bribing electors and of arranging to leave the ballots from two polls uncounted. Shandro was found guilty by Judge Hyndman on January 18, 1915, and his election was declared void. However, in a by-election in March, 1915, Shandro once again emerged victorious.

Vasyl Chumer gives a different account of the election aftermath in his Spomyny (memoirs).[96] According to Chumer, Rudyk was never actually arrested: Shandro's supporters merely spread a rumor that Rudyk was in fact in jail. They succeeded in convinvcing a number of voters that it would therefore be pointless to cast their ballots for him: Rudyk could do little for the riding from prison. The rumor of Rudyk's arrest was spread via the telephone network in the Whitford constituency. Since Rudyk was stationed in Edmonton, he was powerless to prevent it.

Chumer states that the cause of the rumor about Rudyk's arrest arose from a small misunderstanding which reached grave proportions before it was finally solved. Rudyk managed a store in Edmonton, and customers often came to him to have letters and money sent to Ukraine. On one occasion, a man by the name of Hordiichuk sent $40 in a letter, but for some reason, this letter was returned when it reached Ottawa. The post office tried to locate its sender, and came across another Hordiichuk (not the actual sender) who claimed the money as his own. To do this, he needed proof of having sent it. He persuaded Rudyk that he was in fact the rightful sender, and Rudyk unwittingly endorsed

his claim. The rightful owner was eventually found, and he accused Rudyk of theft. His money was returned to him, but Shandro's party jumped at the chance to slander Rudyk, and thereby diminish his chances of winning the election.

The results of the 1913 election and the victory of the Liberal party had far-reaching effects on the Ukrainian citizens of Alberta. Soon after the election, the Minister of Education, J.R. Boyle, banned bilingual schools, and revoked the permits of bilingual teachers who were employed at the time in schools in Ukrainian settlement areas.[97] Ostensibly, these measures were taken in retaliation for the teachers' "anti-Liberal" influence on the Ukrainian voters prior to the 1913 election; they were a means of removing teachers from their positions as community spokesmen.[98] Bitter battles between the government and local school boards ensued, but the ordinance was upheld and the acculturation of Ukrainian children was well under way.

ENDNOTES

Chapter II:

LOCAL HISTORY

1. The Development of the Shandro-Whitford Area

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2. Businesses and Institutions

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82. *Henderson's Alberta Gazetteer and Directory for 1911*, p. 935.

83. "Whitford," Canada Post Office Museum Card Index, Ottawa.

84. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

85. Alberta Department of the Interior, Homestead File 1563991, Reel 2801, Provincial Archives of Alberta.

86. Ibid.

87. Alberta Department of the Interior, Homestead File 529422, Reel 2056 and File 753830, Reel 2702, Provincial Archives of Alberta.

88. *Dunn and Bradstreet Mercantile Agency Reference Book* (Calgary: Dunn and Bradstreet, 1906).

89. *Dunn and Bradstreet Mercantile Agency Reference Book* (Calgary: Dunn and Bradstreet, 1928).

90. M. Charuk, *The History of Willingdon*, p. 15.

3. Politics

91. *Vegreville Observer*, April 23, 1913, as cited by Helen Potrebenko, *No Streets of Gold:*, p. 85.

92. Ibid.

93. J.G. Macgregor, *Vilni Zemli*, p. 239.

94. V. Chumer, *Spomyny* , p. 136.

95. J.G. Macgregor, *Vilni Zemli*, pp. 239-244.

96. V. Chumer, *Spomyny*, pp. 124-125, 136, 151-153.

    Note: Andrew Shandro's son Tom stated that Chumer's version of the 1913 election was closest to the truth. Telephone Interview with Tom Shandro, Marie Lesoway, November 15, 1982.

97. Ibid., p. 125, and H. Potrebenko, *No Streets of Gold*, pp. 87-93.

98. V. Chumer, *Spomyny*, p. 125.

Chapter III:

THE HAWRELIAK HOUSE: A HISTORICAL PERSPECTIVE

1. A Brief History of Occupants

The Hawreliak house was constructed circa 1919,[1] and served as a residence for Mike and Vaselina Hawreliak and their family until 1967.[2] The downstairs bedroom was used by Mike and Vaselina Hawreliak throughout the history of the house.[3] When they first moved in, in 1919, their daughter Lena was still an infant,[4] and she shared her parents' bedroom until she was old enough to sleep upstairs with her sisters. The Hawreliaks' youngest children, Anne (b. 1920) and Pearl (b. 1922), were born in the Hawreliak house, and they too slept in the downstairs bedroom when they were infants.[5]

The upper rooms of the Hawreliak house were used as bedrooms by the Hawreliaks' older children, and when they grew up and married, the rooms were used by their spouses and their children. Nick, Rose, Kate, and Ann all lived in the Hawreliak house for a time after they married. Nick Hawreliak and his wife Eva (nee Megley) lived in the Hawreliak house from the time of their marriage in 1933 until 1943, and again from 1947 to 1950.[6] Their four eldest children, Michael, Harry, June and Leonard, grew up in the Hawreliak house.[7] Kate Hawreliak and her husband, William Kowalchuk, lived with Kate's parents for five months during the winter of 1941.[8] Rose and her husband, Nick Boychuk, lived in the Hawreliak house with their eldest children for about six months in 1946.[9] Ann and her husband, George Bidniak, lived in the Hawreliak house from November of 1944 until the following summer.[10]

The upstairs rooms of the Hawreliak house provided accommodation for guests and for the Hawreliaks' hired help. The southeast bedroom was the hired hands' room.[11] After Nick Hawreliak married in 1933, his younger brother Andy shared the southeast bedroom with the hired help;[12] prior to this, Nick and Andy had shared the southwest bedroom. The Hawreliaks' hired help during the 1920s included Kost Dutchak, John Hunchak, and Kornylo Skladan.[13]

Between 1943 and 1948, during the years when Nick Hawreliak was farming on his own at Sunland, Bill Zavadiuk and his wife lived in the Hawreliak house together with Mike and Vaselina Hawreliak.[14] Zavadiuk was employed as a live-in hired man, and he helped Mike Hawreliak to run the farm. In 1967, Mike and Vaselina Hawreliak moved to Willingdon,

and their farm was sold to Nick Zazula.[15] Their house remained uninhabited after this date,[16] and it was relocated to the U.C.H.V. in 1978.[17]

2. Construction

The construction of the U.C.H.V. Hawreliak house began with the digging of a basement during the summer of 1918.[18] Prior to this, certain preliminary steps were taken. A contractor was engaged, a design was chosen, and specifications for supplies and materials were discussed. Little is known about these preliminaries, except that Mike Hawreliak engaged the services of the Vegreville-based contractor and cabinet-maker Harry Osiecki.[19] It is not known precisely how he became acquainted with Osiecki, but the latter was a skilled and talented craftsman who built many homes, schools, and churches in the Vegreville area. It is likely that Hawreliak met Osiecki in the course of his business dealings in Vegreville, and he may even have seen some samples of Osiecki's work. Osiecki built the Berhometh School in the Vegreville area in 1916,[20] and the New Kiew church.[21]

Harry Osiecki drew and submitted blueprints for Mike Hawreliak's approval, and when these were accepted, a contract was arranged.[22] The building style and plans Osiecki suggested to Hawreliak were likely influenced by traditional Ukrainian architectural principles, North American "manor house" styles, and by the needs of the Hawreliak family. It is likely that Mike and Vaselina Hawreliak provided some input into designing the blueprints. The plan of their house took into consideration the space they would require to accommodate their growing family and to entertain their friends.

Osiecki was contracted to design and construct the Hawreliak house for a fee of $5,000 plus a $500 bonus.[23] The initial arrangement was that Osiecki would pay his crew, and supply the required building materials for his $5000 fee; Mike Hawreliak was responsible for transporting the materials from the suppliers in Vegreville to the site.[24] This arrangement was short-lived. Mike Hawreliak soon discovered that the money he was giving Osiecki to pay his suppliers never reached its destination. He decided to pay the suppliers directly, but Osiecki was still responsible for ordering materials.[25]

Osiecki employed a crew of 10 or 12 men, but the entire crew did not work steadily on the Hawreliak house throughout the time it was being built.[26] Osiecki was contracted to build the homes of Metro and Nick S. Shandro during the same summer that the Hawreliak

Figure 19: Harry Osiecki on the east veranda of Nick S. Shandro's home, SE22-57-15 W4.

house was under construction (see Figures 16 and 19). He usually kept a "base" crew of three or four men consistently at work on each house.[27] Sometimes he would combine the crews, and all 10 or 12 men would work on one house.[28] This arrangement was possible because all three homes were plastered, and it was necessary to allow the plaster to dry thoroughly before further construction work could proceed. While the plaster was drying at one site, the crew could be combined for work at another site.[29]

Most of Osiecki's crew came with him from Vegreville, but local labor was available when necessary.[30] The men worked a six-day week,[31] and were supplied with meals and sleeping accommodations during the time of their employment.[32] This placed a heavy burden on Vaselina Hawreliak. It was no easy task to keep a crew of working men well fed, and Vaselina was assisted by a hired girl,[33] and by her younger sister Christina.[34] It is not known where the crew slept while the house was in the earliest stages of construction, but when the framework had been erected they slept in the upstairs bedrooms.[35]

It is not certain how much Osiecki paid his men, but his business accounts for 1923 indicate that he paid one of his assistants, a man recorded only as "Nik" (Nick), 50 cents per hour for construction work on a house, while he himself charged 75 cents per hour for similar work.[36] It is likely that comparable wages were paid to the workers who built the Hawreliak house in 1919. Foremen or more experienced carpenters were likely paid higher wages than unskilled assistants.

Osiecki was involved in the construction of three homes (the Hawreliak house and the two Shandro homes) in the same season, and this necessitated travelling from site to site to ensure that work was progressing smoothly. Because he could not maintain constant supervision of each site by himself, he appointed foremen to oversee the work at each site in his absence. Martyn Onufreichuk, one of the men Osiecki brought with him from Vegreville, served as foreman of the crew working on the Hawreliak house.[37] Other members of the crew included Vasyl Zazulia[38] and Paul Menzak of the Shandro area, and a man named Worobets who lived near Andrew.[39]

Osiecki's role in the construction of the Hawreliak house seems to have been primarily supervisory.[40] However, even though he was responsible for overseeing the construction of three homes at one time, he nevertheless managed to spend considerable time at each site.[41] Occasionally, he would assist with the actual work, but even when he was not working with his men, he set a high standard for them. On one occasion, Osiecki arrived

at the Hawreliak site just as his men were beginning to nail the siding to the north wall of the house. Although he had been drinking quite heavily (this was a persistent problem), his judgement was not impaired. He noticed that the first siding boards were slightly crooked, and he made his men remove them and begin the job again.[42]

Osiecki's crew was responsible for nearly all aspects of the construction of the Hawreliak house. However, when specialized skills were needed to perform a particular task, Osiecki subcontracted qualified workers. It seems that a special crew of four men was hired to pour the concrete foundation for the house.[43] Experienced plasterers were engaged to do the plastering, and a qualified tinsmith was hired to install the furnace and the water tank.[44]

The head plasterer was a man by the name of Wowk, and since he lived in the Shandro area, it is likely that Mike Hawreliak recommended him to Osiecki.[45] Wowk was assisted by three other men. Sometime during their employment, a disagreement arose between the plastering crew and Osiecki. The reason for this is not known, but the consequences were very nearly drastic. A coal-burning furnace was installed in the Hawreliak house before the plastering commenced, to facilitate drying. One night, Osiecki happened to check the furnace. He discovered that the pipes were red hot and that someone had fueled the furnace with tree stumps rather than coal. Stumps burned at an extremely high temperature — much too high for the furnace to accommodate. When Osiecki went upstairs to question his crew, he found that the plasterers were fully dressed and wide awake, even though it was the middle of the night. It seems that they had staged the incident in an attempt to burn down the house. Since Osiecki would have been responsible for its reconstruction it is clear that their disagreement was with Osiecki and not with Mike Hawreliak.[46]

The basement of the Hawreliak house was dug in 1918, one year before any actual construction work was done. A small crew of men was employed, but it is not certain if these men were members of Osiecki's crew or if they were privately engaged by Mike Hawreliak. It seems that the latter was the case and that Mike Hawreliak and his hired hands dug the basement themselves.[47] The basement was hand-dug using spades, and the earth was hauled away using horses and a small fresno.[48]

An early frost during the summer of 1918 delayed construction for one year after the basement was ready: Mike Hawreliak lost his crop, and could not afford to continue with the work.[49] The following year, when construction work began, the original blueprint was slightly enlarged. Therefore the foundation was therefore extended about two feet beyond the basement.[50] The house was completed during the course of the summer in 1919.[51]

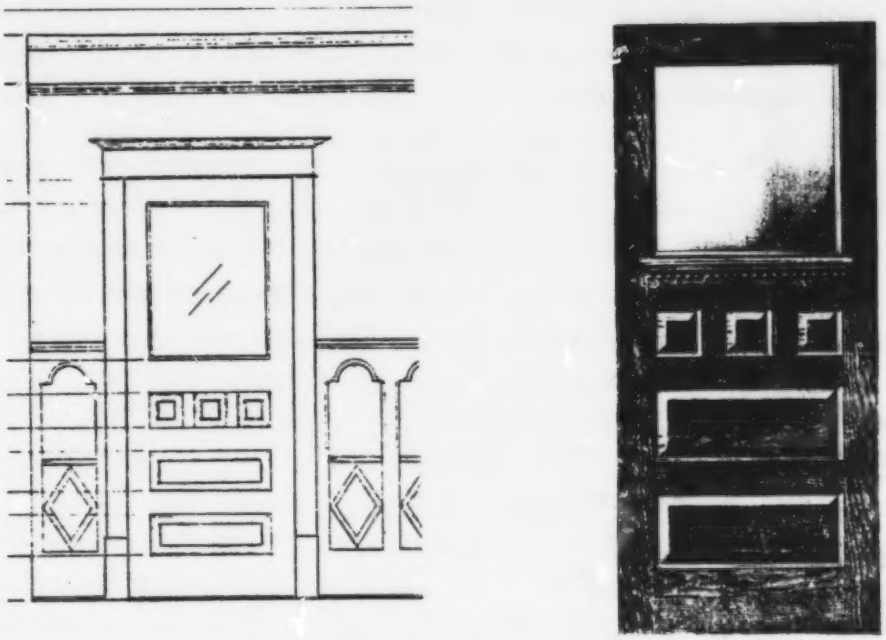

Figure 20: The door in the south elevation of the Hawreliak house (at left) and a similar door from the 1929 W.H. Clark and Co. catalogue.

3. Building Materials

The lumber, shingles, cement, paint, nails, window glass, and hardware which were used in the construction of the Hawreliak house were acquired from Charles Gordon's lumber yard in Vegreville.[52] Harry Osiecki was responsible for selecting and ordering materials.[53] If specialty items were required, he had access to suppliers in Edmonton and could order whatever was needed directly from these suppliers.[54] It seems that specially-ordered materials were shipped to Osiecki by rail, and that he would be billed for freight costs.[55] The latter costs were likely deferred to his customers or were included, perhaps in his initial construction estimates.

In the early 1920s, when Osiecki was operating the Vegreville Furniture Factory, he often ordered materials from the W.H. Clark and Co., and from Edmonton Paint and Glass Co. Ltd., both based in Edmonton.[56] He also dealt with the following local (Vegreville) suppliers: Charles Gordon's, Standard Hardware Co., Alberta Lumber Co. Ltd., and Hayward Lumber.[57]

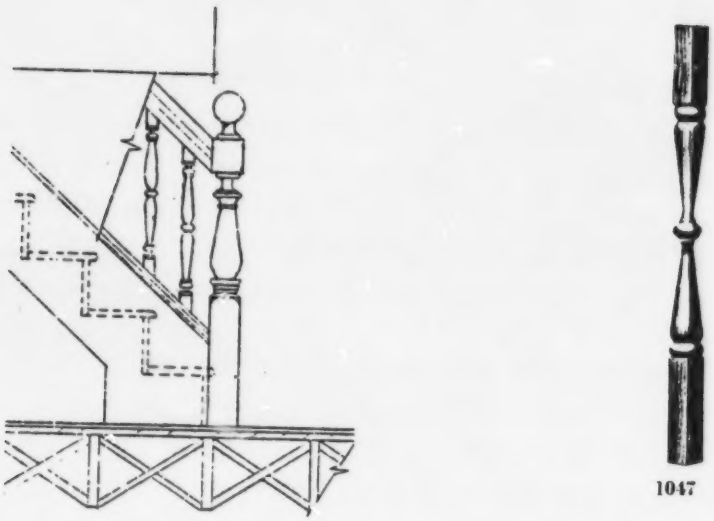

Figure 21: Stair baluster and newel details from the staircase in the Hawreliak house, and a similar baluster from the 1929 W.H. Clark and Co. catalogue.

A 1929 W.H. Clark catalogue was found among Osiecki's effects,[58] and much of the merchandise shown in it closely resembles the hardware and accessories used in the construction of the Hawreliak house. For example, door No. 325 in the catalogue is almost identical to the door in the south elevation of the house. The storm sashes found in the catalogue are also very similar to those used in the Hawreliak house, as are items such as stair balusters and newels and picture moldings (see Figures 20 and 21). This seems to indicate that Osiecki ordered at least some of the building materials for the Hawreliak house from W.H. Clark or from other suppliers who carried similar lines of merchandise.

Metal materials such as rain pipes, the furnace, and the water tank were probably ordered from R.P. Spies, a plumber and tinsmith who had a business in Vegreville. Spies was hired to make the pipes and metal fittings for the furnace, but it seems that the basic cast-iron block was ordered ready-made.[59] Spies also built the water tank; since it was too large to transport, it was assembled at the building site.[60]

4. The Design

The Hawreliak house was one of four "rural manors" in the Shandro area,[61] and its construction marked the culmination of Mike Hawreliak's efforts as a farmer and a

Figure 22: The old and the new: Nick S. Shandro's new house beside his earlier, Banyliv-style thatched dwelling.

businessman. Hawreliak immigrated to Canada when the Northwest was in its infancy. In his youth, he saw the development of the land, the growth of his community, the building of schools, churches, and market centers, and the introduction of new ways to replace the old. He was a witness to the success of his people in adapting to Canadian culture. He was one of the first of his generation to master the new language and to adopt new ways of dressing, new tools and farming procedures, and new ways of living. His house is a visible symbol of his aspirations and accomplishments and a concrete expression of his success in the new land.

Aesthetically and architecturally, the Hawreliak house is a marriage of two traditions. It is a far cry from the burdei Simion Hawreliak built for his family in 1899, and far more elegant too than his first "good" house. Its refinements stem in part from the influence of Anglo-Saxon building conventions. Frame construction replaced traditional log work, and allowed for greater freedom of design. Purchased materials were readily available: hardwood floors replaced packed earth, and hand craftsmanship was made unnecessary by the availability of factory-made items such as doors and windows. However, despite the introduction of such non-traditional architectural materials and methods, the design of the Hawreliak house is not totally removed from traditional prototypes. Its "line," architectural features (such as verandas) and decorative details derive from traditional Ukrainian building styles. It is a sample of Ukrainian rural architecture refined and enlarged to a much grander

scale with a smattering of certain Anglo-Saxon features intermingled to create a harmonious effect.

Several elements of Ukrainian folk architecture are evident in the structure of the Hawreliak house, and this is a result of a natural evolution. According to the noted ethnographer V.P. Samoilovych, folk architecture developed in accordance with the demands of daily life, and evolved to suit the customs and aesthetic preferences of a particular group of people. With the passage of time, less "functional" aspects of architecture were discarded, while better-suited elements were imbedded in the architectural tradition that was passed from generation to generation.[62]

One of the features which Samoilovych classifies as typical of folk architecture is simplicity of form, and a simple, linear configuration of plan ("hranychna prostota konfihuratsii planu").[63] Samoilovych says that this "simplicity" is directly related to the nature of the available building material. Folk houses were typically built from logs, and log construction was best suited to straight-line designs.[64]

The traditional principle of "straight-line" design is evident in the Hawreliak house. Even though it is a frame dwelling, and its overall shape therefore is not restricted by the limitations of log construction, its exterior configuration is nevertheless relatively simple. Even its large verandas do not break the structural "line," and this stands in marked contrast to many Anglo-Saxon homes of the period. In the latter, architectural interest was often derived from elements such as bay windows, asymmetrical roof lines, and wall configurations in which "angles" break up the "line" of the elevation (see Figures 25 to 27).[65]

Another typical feature of folk houses — particularly in regions such as Stanislav, Lviv, and Chernivtsi where "bare wood" construction (i.e., unplastered exteriors) was common — was the construction of verandas along the facade and sometimes along two or three elevations of the house. These verandas were functional because they provided shade in hot weather, protection from rain, and sheltered walkways during the winter. They served as extensions of the living space of the house proper and as places where people spent time, relaxed, and entertained guests.[66] The traditional function of verandas was relevant to life in Canada, and this feature of traditional architecture was therefore retained in the Hawreliak house.

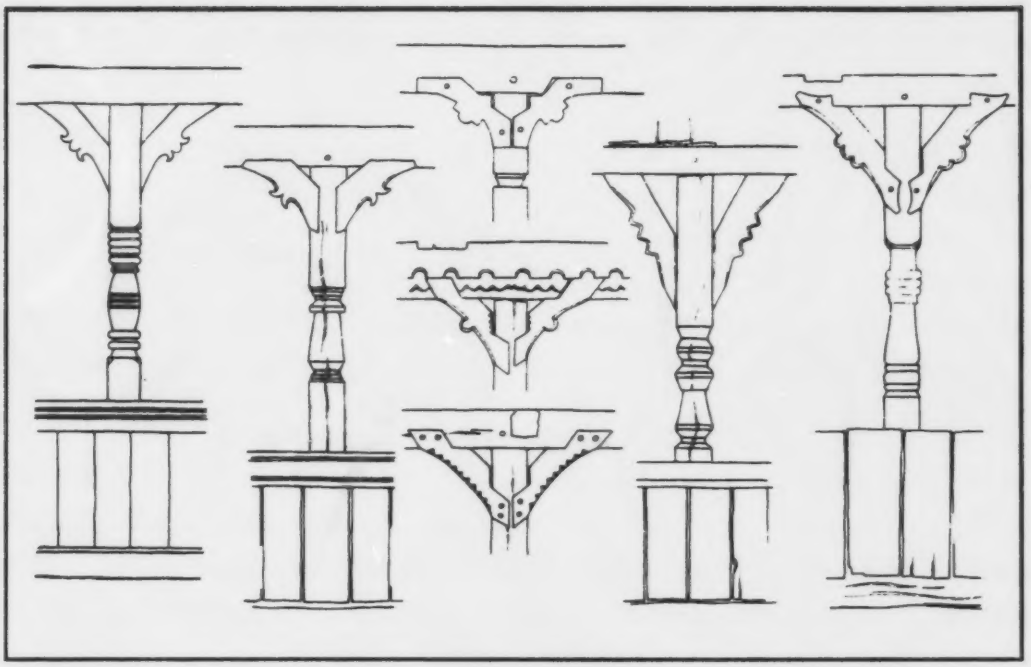

Figure 23: Veranda posts from the Zakarpattia Oblast in Ukraine dating to the early twentieth century.

Verandas were traditionally decorated in a manner which emphasized their function as places where people relaxed.[67] Carved posts were common features. They were adorned with trelage when they were placed far apart. There is a strong similarity between the veranda details used in the Hawreliak house and traditional prototypes (see Figure 23). Anglo-Saxon style houses of the same period often boasted more "classically"-styled veranda posts (see Figure 26).

Ukrainian folk houses were traditionally "painted" white on their exterior elevations because white reflected heat and facilitated coolness in the summer.[68] Doors, window frames, and similar architectural elements were usually painted with darker, more vibrant colours. This served to emphasize the overall design of the particular structure.[69] The same aesthetic principles were used in the construction of the Hawreliak house. The exterior walls were painted white and "highlighted" with contrasting darker colours. Brown was used for the corner boards and window trim, and dark green details accented the veranda and its supporting lattice.[70]

An assymetrical arrangement of non-structural elements such as doors and windows is another feature of folk architecture1[71] employed in the construction of the Hawreliak house. This is particularly evident in the west elevation: the west door is located north of

center, and neither of the windows is positioned in the center of the space between the door and the closest corner.[72]

Despite the various traditional elements evident in its architecture, the Hawreliak house does not actually resemble a "traditional" Ukrainian dwelling. Its design incorporates many additional elements of contemporary "Canadian" architecture. Its size, its shape, the number of rooms it contains and the spatial arrangement of these rooms were all influenced by Canadian house designs.

Assimilation of Canadian styles is particularly evident in the shape of the Hawreliak house. A typical exterior contour for a Ukrainian folk house was that of an elongated rectangle;[73] Mike Hawreliak's house is nearly square in configuration. A "typical" Ukrainian house often consisted of two rooms separated by a central corridor;[74] Mike Hawreliak's house contained five rooms plus a hallway on the main floor, and the same number of rooms on the upper story. Since Hawreliak was no longer restricted by the limitations of log construction, he was able to build his house much bigger than traditional prototypes. Frame construction, unlike log building, could easily accommodate large-scale structures.

According to the ethnographer Samoilovych, variations from traditional architectural norms can be attributed to changes in building methods, changes in socio-economic and cultural considerations, and contact with neighbouring cultures.[75] The differences between Mike Hawreliak's house and his father's, for example, can be ascribed to Mike's prosperity, and his assimilation of "Canadian" aesthetic values and "Canadian" architectural styles. Such non-traditional features as stained glass windows and interior wainscoting illustrate Hawreliak's assimilation of Canadian aesthetics.

5. Structural Changes

The exterior structure of the Hawreliak house remained virtually unalterered until 1933, when the south and west verandas were remodelled, and the original east entrance-way was replaced by a sun porch.[76] Only one minor change occurred before this date. Sometime prior to 1928,[77] three of the veranda posts were moved from their original locations.[78] Ghost images indicating their original location are visible beside the present locations of posts on the south side and on the west side of the house.[79] Since none of the informants who were interviewed regarding the Hawreliak house had any recollection of this change, it appears that the change dates to the earliest years in the history of the house — i.e., shortly after, or possibly during, its construction.

Figure 24: One of the Biltsan brothers who remodelled the Hawreliak house in 1933 is at the wheel. Nancy Hawreliak is beside him, and Kate and Nick Hawreliak are on the other side of the car.

In 1933, shortly before Mike Hawreliak's eldest son Nick married, the south and west verandas were completely remodelled. The original trelage was removed, and the posts were boarded in to create a more "modern" look.[80] The openings in the railings were widened, and the original steps were replaced.[81] Informants were divided about whether or not the veranda floor was replaced in 1933, but in any case, the original floor was very similar to the extant floor.[82] The verandas were remodelled by Bill and Andy Byltsan, carpenters who lived in the Shandro area.[83] The Byltsans also removed the original east entrance-way, rebuilt the upper balcony,[84] and constructed a sun porch along the east elevation.

Figure 25: Design No. 5089 in Radford's Artistic Bungalows

Figure 26: Design No. 2131-B in Radford's Artistic Bungalows

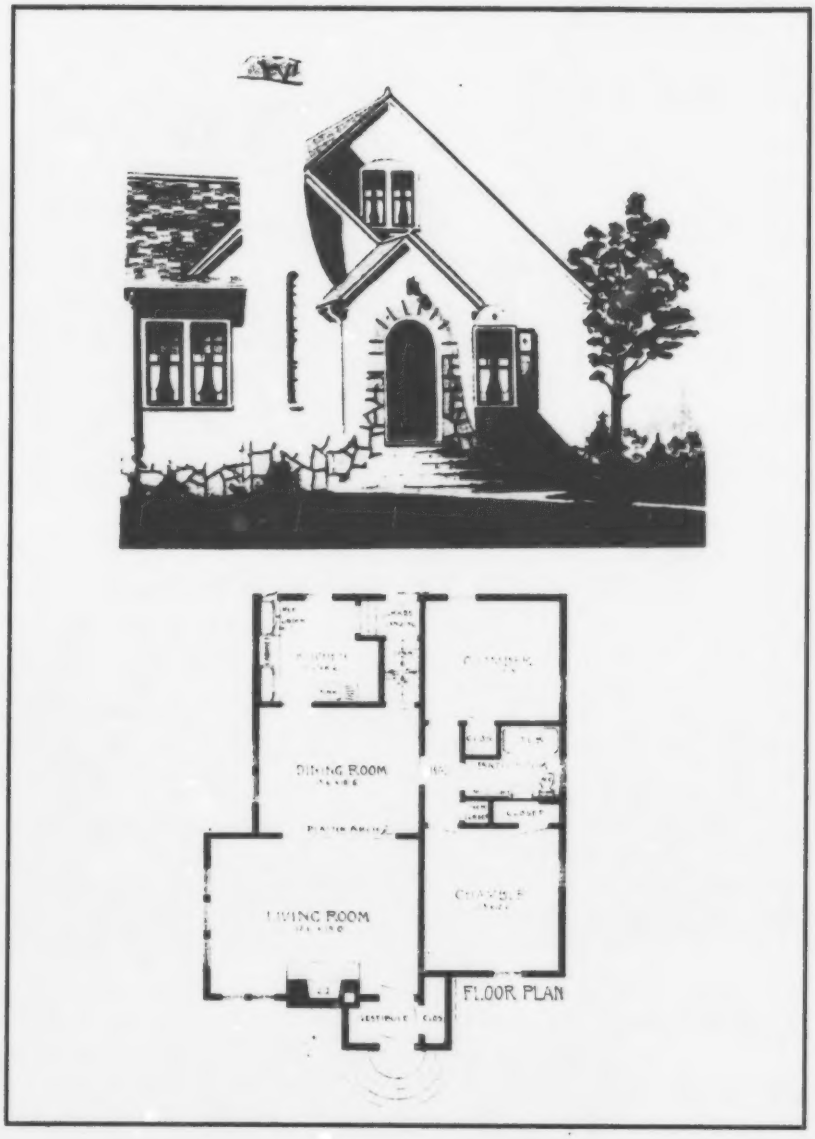

Figure 27: Design No. 70 in Practical Homes.

Few changes were made to the interior of the Hawreliak house through the course of its history. The most important change was the removal of the wall between the living room and the dining room: this created additional space to accommodate parties and large family

gatherings.[85] Informants were not unanimous about the date when the wall was removed, but the bulk of evidence indicates that it was removed circa 1927 or 1928, shortly before Mary (Hawreliak) Repka married.[86] A carpenter was employed to take out the wall,[87] but none of the informants who were interviewed could recall the name of this carpenter.

In about 1950, when their children had all left home and Mike and Vaselina were left alone in the Hawreliak house, they boarded up the stairwell to prevent heat from escaping into the unused upstairs rooms.[88] Harry Megley (Nick Hawreliak's father-in-law) was hired to do the work.[89]

ENDNOTES

Chapter III:

THE HAWRELIAK HOUSE: A HISTORICAL PERSPECTIVE

1. A Brief History of Occupants

1. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, summer, 1979.
2. Unrecorded Interview with Vaselina Hawreliak, Natalie Pashkowich, summer, 1979.
3. Unrecorded Interview with Nick Hawreliak, Marie Lesoway, October 1, 1982.
4. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
5. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
6. Unrecorded Interview with Nick Hawreliak, Marie Lesoway, October 1, 1982.
7. Ibid.
8. Telephone Interview with Kate Kowalchuk, Marie Lesoway, November 9, 1982.
9. Ibid., and Telephone Interview with Rose Boychuk, Marie Lesoway, October 12, 1982.
10. Telephone Interview with Ann Bidniak, Marie Lesoway, October 12, 1982.
11. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
12. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
13. Ibid., and Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
14. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
15. Ibid.
16. Unrecorded Interview with Vaselina Hawreliak, Natalie Pashkowich, August 28, 1979.
17. Memorandum from Radomir Bilash, Research Assistant, to Roman Ostashewsky, Director U.C.H.V., May 18, 1978.

2. Construction

18. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, summer, 1979.
19. Unrecorded Interview with Nancy Kozak, Marie Lesoway, May 16, 1980.
    Unrecorded Interview with Mary Repka, Marie Lesoway, May 22, 1980.
20. Unrecorded Interview with Alice Davidiuk, Natalie Pashkowich, August 20, 1979.
21. Unrecorded Interview with Mary Bellegay, Natalie Pashkowich, August 17, 1979.

22. Interview with Nick Hawreliak, David Lupul, January 9, 1980.
23. Ibid.
24. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
25. Ibid.
26. Interview with Nancy Kozak, Marie Lesoway, May 16, 1980.
27. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
28. Interview with Nancy Kozak, Marie Lesoway, May 16, 1980.
29. Ibid.
30. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
31. Ibid.
32. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
33. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
34. Unrecorded Interview with Mabel Zukiwski, Marie Lesoway, October 1, 1982.
35. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
36. Harry Osiecki's Business Ledger, UV.79.7., Interpretive Programmes Collection, Historic Sites Service, Alberta Culture & Multiculturalism.
37. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
38. Unrecorded Interview with Wasyl Zazula, Natalie Pashkowich, June 11, 1979.
39. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
40. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
41. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
42. Ibid.
43. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
44. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
45. Ibid.
46. Ibid.
47. Ibid.
48. Ibid.
49. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
50. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, summer, 1979.

Interview with Nick Hawreliak, David Lupul, January 9, 1980.

51. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

3. Building Materials

52. Unrecorded Interview with Wasyl Zazula, Natalie Pashkowich, June 11, 1979.
Interview with Nick Hawreliak, David Lupul, January 9, 1980.

53. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

54. Harry Osiecki's Business Ledger, U.V.79.7., Interpretive Programmes Collection, Historic Sites Service, Alberta Culture & Multiculturalism.

55. Ibid.

56. Ibid.

57. Ibid.

58. W.H. Clark and Co., *Catalogue and Price List Number A*, September, 1929 (UV.79.7), Interpretive Programmes Collection, Historic Sites Service, Alberta Culture & Multiculturalism.

59. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

60. Ibid.

4. The Design

61. According to Tom Shandro (in an unrecorded interview with Marie Lesoway, November 15, 1982), Stefan Shandro, Metro S. Shandro, Nick S. Shandro and Mike Hawreliak had similar homes.

62. V.P. Samoilovych, *Ukrainske Narodne Zhytlo* (Kiev: Naukova Dumka, 1972), p. 6.

63. V.P. Samoilovych, *Narodna Tvorchist v Arkhitekturi Silskoho Zhytla* (Kiev: Instytut Arkhitektury Sporud, 1961), p. 20.

64. V.P. Samoilovych, *Narodne Zhytlo*, p. 8.

65. See house plans in *Practical Homes*, fifth edition (Edmonton: Hayward Lumber Company Limited), UV.79.7, and *Radford's Artistic Bungalows* (Chicago: The Radford Architectural Company, 1908), UV.79.7., Interpretive Programmes Collection, Historic Sites Service, Alberta Culture & Multiculturalism.

66. V.P. Samoilovych, *Narodna Tvorchist*, pp. 49-101.

67. Ibid., p. 69.

68. Ibid., p. 159.

69. Ibid., pp. 111, 149-160.

70. P. Caron, "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981.

71. V.P. Samoilovych, *Narodne Zhytlo*, p. 17.

72. Field Notes and Drawings of Hawreliak House, U.C.H.V., May 24, 1980.

73. V.P. Samoilovych, *Narodne Zhytlo*, p. 8.

74. V.P. Samoilovych, *Nardna Tvorchist*, p. 24.

75. V.P. Samoilovych, *Narodne Zhytlo*, p. 6.

5. Structural Changes

76. Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.
Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, May 31, 1979.

77. The "altered" locations of the veranda posts are evident in photographs dating to 1928 and slightly before.

78. P. Caron, "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981.

79. Ibid.

80. Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

81. Historical Photographs, Hawreliak Collection (now housed at the Provincial Archives of Alberta).

82. Nick Hawreliak (Telephone Interview with Marie Lesoway, May 30,1980) and Nancy Kozak (Interviews with Marie Lesoway, May 12 andJune 21, 1980) believed the extant floor to be original. Pearl Kalancha thought that the original floor was replaced in 1933 (Telephone Interview with Marie Lesoway, May 29, 1980).

83. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, May 31, 1979.

84. Telephone Interview with Nick Hawreliak, Marie Lesoway, June 3, 1980.

85. Interview with Nick Hawreliak, David Lupul, January 9, 1980.

86. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, October 12, 1982.

87. Ibid.

88. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
Telephone Interview with Eva Hawreliak, Marie Lesoway, November 26, 1982.

89. Ibid.

Chapter IV:

THE EXTERIOR

1. The Foundation and Basement

The basement for the Hawreliak house was dug in 1918, and a concrete foundation was poured by Harry Osiecki's crew in the following year.[1] Cement was purchased in Vegreville and mixed with sand obtained on the Hawreliak farm.[2] Cement walls were poured in the basement, and a small, three-foot square, cement-walled "root cellar" was partitioned off in the northeast corner.[3] All of the floor area in the basement except for this room was cement; the cellar room had a dirt floor because cement was not conducive to the preservation of potatoes and vegetables during the winter.[4]

The original blueprint design for the Hawreliak house was revised between the time that the basement was dug and actual construction commenced. Two feet were added to the length and width of the house,[5] and as a result, the foundation proper was poured about two feet away from the perimeter of the basement.[6] Informants have suggested that the east and north sides of the foundation were extended away from the basement walls.[7]

There were three window openings in the foundation and each was fitted with a rectangular window consisting of three eight-inch by ten-inch panes[8] in a brown-painted frame.[9] Two of the windows were located in the north elevation of the basement foundation. One of these opened into the cellar and was located approximately in the center of the north cellar wall; in the fall, potatoes would simply be dumped into the cellar through this window.[10] The second window in the north elevation was located in the center of the space between the west cellar wall and the west elevation of the foundation. There was a window in the east elevation as well, not far from the southeast corner of the basement.[11] Coal was shovelled into the basement through the east window opening.[12]

The Hawreliaks had a wood-and-coal furnace which was located approximately in the center of the basement, slightly south of the stairs.[13] They also had a large, 500 gallon capacity water tank near the east wall of the basement, directly south of the cellar.[14] Rainwater drained off the roof and collected in the tank, and from here it was pumped upstairs to the kitchen sink and used for washing. The exact mechanism by which water was collected in the tank is unknown, but it seems that only water from the north half of the roof was collected.[15] A cut-off valve was located in the drain pipe on the northeast corner

of the house, and this could be shut to redirect the water and prevent the tank from overflowing.[16] The tank and furnace were both installed by the Vegreville-based tinsmith R.P. Spies when the house was constructed and remained in place throughout its history.[17] The furnace was used continuously throughout the history of the house, but sometime after the 1920s the tank developed a leak. It was never repaired or replaced but remained in its original position.

2. The Roof

The Hawreliak house was roofed with purchased cedar shingles[18] that were stained or painted green at the time of its construction.[19] The shingles were repainted black when the house was remodelled in 1933, and this was the sole time the roof was altered.[20] No repairs were made to the roof of the house from the time of its construction until its relocation to the U.C.H.V.[21]

The cresting along the dormer roofs and around the perimeter of the widow's walk was made by Harry Osiecki's men. It was painted white.[22] Two layers of colour are presently evident on the cresting,[23] and it is likely that it was repainted white when the roof shingles were repainted in 1933.

It is not known if the floor of the widow's walk was ever painted, and if so, what colours were used. A lightning rod was mounted somewhere on the widow's walk not long after the house was constructed, but informants could not recollect its precise position.[24] When the Hawreliaks got a radio in 1929 or 1930, a crude, homemade antenna was mounted on the widow's walk.[25]

3. Elevations

The Hawreliak house initially had verandas spanning its south and west elevations and a smaller, less ornate veranda-like entrance-way on its east elevation. The fact that there were identically-constructed, identically-decorated verandas along the full lengths of two elevations raises questions concerning the facade of the house.

According to Samoilovych, the most typical orientation of traditional Ukrainian homes was south (south, southwest or southeast), and the position of a home on a given plot was dependent on the location of neighbouring thoroughfares. If the nearest road ran north to south, the facade of a house was aligned perpendicular to the road. If the road, ran east to

west, the facade was aligned parallel to it.[26] If this rationale is applied to the Hawreliak house, the south elevation would be considered the facade since, on the original site, the road ran north and south past the house.

Designating the south elevation as the facade would be consistent with the importance of the south entrance to the house. The south door was referred to as the "dveri do velykoi khaty"[27] ("the door to the big house" [living room]). It was rarely used except on very special occasion such as khram (church feast days), or when very special guests visited the Hawreliaks. It was considered to be the "formal" entrance to the house: Nick Hawreliak and his bride were ceremoniously led through the south door on their wedding day.[28]

The fact that the south door led into the velyka khata, the most formal room of the Hawreliak house, emphasizes the designation of the south elevation as the formal facade. In addition, the location of a driveway immediately south of the house[29] enhanced the importance of the south elevation. When visitors entered the yard from the south, this elevation was most imposing.

Typically, the facade of a "traditional" Ukrainian house was differentiated from the other elevations. Verandas were frequently constructed along the facade. Structural details were highlighted with contrasting colours of paint, and window and door surrounds on the facade wall were often ornamented.[30] The convention of "emphasizing" the facade was observed in the Hawreliak house, yet the west elevation was treated with the same importance as the south. Decorative trelage and painted accents highlighted both the west and south verandas, and stained glass windows adorned both elevations. The diminished emphasis on having a single, imposing "facade" was due perhaps to an adoption of Canadian building styles. This hypothesis is supported by the Hawreliaks' reference to the west door as the "frontovi dveri" ("the front door") — a typically "Canadian" term. The west door led into the house from an elevation no less imposing than the south "facade," but it was not considered as formal an entrance. The south entrance, on the other hand, was referred to by a traditional designation and retained some connotations of its traditional function.

The east entrance to the Hawreliak house was referred to simply as the kitchen door — "dveri do kukhni."[31] It was the most-used entrance, and this was partially due to its position in relation to the driveways leading into the yard. Casual visitors to the Hawreliak house used the north driveway and left their vehicles east of the fence that encircled the yard (see Chapter VI for yard plans). They would then enter the house through the door in

the east elevation. Another reason for the importance of the east door is the layout of outbuildings in the yard. The Hawreliaks' barn, well, chicken coop, and other buildings were all located to the east of the house. The east door was therefore used frequently during the course of daily activities.

The original east entrance-way consisted of a small, plain veranda whose railings were positioned perpendicular to the east elevation. Posts extended upward from the outer edges of the railings and supported the balcony directly above. Less emphasis was placed on the decorative detail of the east entrance-way than on the verandas on the south and west sides of the house. This can be attributed to the fact that the east door served as the "everyday" entrance and was not associated with ceremonial events or formal occasions.

The east elevation of the Hawreliak house was completely remodelled in 1933, and a sun porch was constructed along its entire length.[32] The south and west verandas were remodelled at this time as well[33] (see Chapter IV, 7. The Verandas). The north elevation of the Hawreliak house remained structurally unaltered from the time of its construction.

4. Wall Finish

The exterior walls of the Hawreliak house were clad with "horizontal bevel siding"[34] which was initially painted white.[35] The siding was repainted cream in 1933, when the exterior of the house was remodelled;[36] this was the only time the outside of the house was repainted.[37] The corner boards were painted brown when the house was built and repainted cream in 1933.[38]

The colour scheme used for the exterior walls of the Hawreliak house is consistent with traditional precedents. White was the preferred colour for the exterior of a dwelling because it reflected heat, and provided coolness during the summer.[39] In a traditional dwelling, architectural details such as pilasters were often painted a darker colour than the walls to emphasize the structure.[40] This principle was modified in the Hawreliak house. Painting the corner boards dark brown served to "define" the structure of the house.

The extant siding and corner boards on the west, north and south elevations of the Hawreliak house are original. The original siding on the lower part of the east wall was removed in 1933, when the sun porch was constructed.

5. Windows

All of the windows in the Hawreliak house were finished in the same fashion: the surrounds and trim were painted brown, and the sashes were painted white.[41] In 1933, when the house was remodelled, the window surrounds were repainted white, and the sashes were painted black.[42] The only exception was the lower floor windows on the east elevation. These were enclosed within the new sun porch, and their surrounds and trim were "repainted white as part of the interior of the porch."[43]

The four largest windows in the house (i.e., the downstairs windows in the south and west elevations) were "cottage" windows (i.e., their upper sashes were much shorter than their lower ones)[44] whose upper sashes were fitted with stained glass. Two different patterns of stained glass were used,[45] but informants were divided as to where each type was located. Some of the stained glass sashes contained leaded glass in a stylized "tulip" motif. There were at least two windows of this pattern, and probably three.[46]

Historical photographs indicate that one of these tulip-patterned sashes was in the west bedroom (see Figure 32). Several informants believed that both windows in the west elevation contained the same type of stained glass.[47]

Historical photographs also indicate that the upper sash of the south dining room window contained stained glass in a geometric design of squares and rectangles[48] (see Figures 31 and 33). The different elements of the design were not leaded but set into wooden frames.[49] Informants recalled that the colours purple, blue, green, orange, red and amber were included in the motif.[50]

There is no photographic evidence to indicate whether the south window of the living room contained a geometric-patterned stained glass panel (like the dining room window), or a tulip-patterned panel (like the windows in the west elevation). The bulk of evidence indicates that the latter was the case. Informants were not unanimous in their opinion, but several believed that the dining room window was the only one which was not tulip-patterned.[51] The dining room was originally separate from the living room; it would therefore not be unusual for the dining room window to have a different pattern of stained glass than the living room windows. A similar arrangement occurred in Nick S. Shandro's house, which was built by Harry Osiecki in the same year as the Hawreliak house. Shandro's house had three tulip-patterned stained glass panels (identical to the Hawreliak panels) in the three windows in his living room. A different pattern of stained glass was used in the adjoining dining room window.[52]

All of the windows in the Hawreliak house, except for the basement windows[53] and the pantry window[54], were fitted with storm sashes. There is some question about the original colour of the sashes, but most informants agreed that they were painted white, like the frames of the "inner" windows.[55] The storm sashes on the cottage windows on the south elevation may have been painted brown, not white. Informants agreed that the storm sashes were repainted only once, in 1933.[56] They were black after this date.[57]

The storm sashes for the four cottage windows on the main floor each contained six panes[58] (see Figures 34 and 35). The storm sashes for the other windows were all the same: they were of the style where one cross-piece divides the sash horizontally into two halves[59] (see Figure 34). Informants concurred that the storm windows were attached from the exterior of the house and fastened with metal turnbuckles typical of the era.[60]

In summer, storm sashes on all but the upstairs windows on the north elevation were removed, and screens were attached to certain windows. Storm sashes on the north windows were removed and washed when necessary, and then replaced.[61] They were not taken off for summer because they were hung very high, and could only be reached with a ladder. This would have made it difficult to attach screens, so the storm sashes were simply left on: there was no need to remove them.

In the 1920s, screens were used on some of the upstairs windows on the south and west elevations. These windows could be easily reached by climbing onto the veranda roofs which spanned these elevations. Screens were used on the west window of the southwest bedroom and on the west window of the northwest bedroom.[62] Informants were divided about whether or not the hallway window had a screen, but some thought that it did.[63]

Informants were divided about which of the upstairs windows on the south and east elevations had screens. It is possible that this is because screens were only used when a particular bedroom was occupied. For example, until the Hawreliaks' daughter Nancy was about eighteen, the center bedroom on the south side was unoccupied;[64] a screen was therefore not needed for the window in this room. Nick and Andy Hawreliak shared the southwest bedroom until 1933.[65] Since a screen was fitted on the west window of this room, it is possible that no screen was required on the south window. The southeast bedroom was used by workmen,[66] and a screen was probably used on one of the windows of this room. Since access to the south window was easier than to the east, it is likely that the screen was attached to the south window.

During the 1920s, screens were used on two or three of the downstairs windows. One screen was fitted to the north window of the bedroom.[67] Screens were also used in the kitchen, but informants were divided about which of the kitchen windows had screens. Some believed that only the north window had a screen,[68] some thought that only the east window had a screen,[69] and some thought that both did.[70] Since it seems that screens were used rather sparingly in the Hawreliak house, and since a screen door was used in the east kitchen entrance during the summers, it is quite possible that only the north window of the kitchen was fitted with a screen.

Throughout the 1920s, the Hawreliaks used purchased, green cloth screening on the windows of their home.[71] The cloth was cut to size (i.e., to fit the lower half of the window sash) and attached to the outside of the window opening with tacks or small nails.[72] Over the course of the summer, the screening weathered until it was almost white.[73] Because it faded so quickly, and because it was difficult to remove without tearing, new screening was purchased every year.[74] In the 1930s,[75] the Hawreliaks began to use homemade, wood-framed, metal screens in their home; these were fastened to the lower sash openings.[76]

6. Doors

There were four doors in the exterior elevations of the Hawreliak house —one in the west wall, one in the south, one in the east (downstairs), and one entering onto the upper balcony on the east elevation. The doors presently in the south and west elevations and the upper balcony door were never replaced.[77] The original east door was replaced in 1933, when the sun porch was constructed on the east side of the house.[78]

All four doors in the Hawreliak house were initially varnished brown.[79] Their surrounds were painted the same shade of brown as the corner boards on the house proper,[80] and their jambs were painted white.[81] Informants were divided in their opinion about the original colour of the door sills. Some believed that the sills were painted the same colour as the veranda floors,[82] while others thought that they were the same colour as the interior floors.[83]

The exterior doors to the Hawreliak house were only repainted once, and this was when the house was remodelled in 1933.[84] Chromochronology studies indicate that the south and west doors and their surrounds were painted white at this time.[85] The east door (downstairs) was replaced, but its surround was repainted white.[86]

The doors in the south and west elevations were nearly identical except that the west door had two vertical panels in its lower half, while the south door had horizontal panels.[87] The west door had a carved decoration on its top rail, while the south door did not; the decoration was varnished the same colour as the door proper.[88] Both doors had brass knobs which were more ornate than the knob on other doors in the house.[89] Both doors were fitted with panes of dark green glass etched in a "floral" motif.[90] Informants agreed that the glass panes were rough-textured on one side only,[91] and most agreed that the "ripply" side faced inward.[92] The original panes remined in place until shortly before the Hawreliak house was relocated to the Ukrainian Cultural Heritage Village.[93]

The east door (downstairs) was similar to the south and west doors except that it contained a clear glass pane.[94] Like the west door, it had two vertical panels in its lower half.[95] In about 1922, the glass pane in the east door was broken by the wind and had to be replaced.[96] In 1933, the entire door was replaced by a new door identical to that in the east elevation of the new sun porch.[97] Similar doors were available in the W.H. Clark and Co. catalogue of 1929, and it is possible that the new doors were supplied by this company.[98] The new door in the east elevation of the house proper opened in the same direction as the original door and had hinges on the same side.[99] The balcony door was never altered.[100]

All four exterior doors were fitted with storm doors made from unpainted V-joint boards placed vertically and joined by a "Z" cleat.[101] They were identical to the upper balcony door.[102] They were constructed in the same fashion and were fitted with the same type of handle. Most of them remained in use throughout the history of the Hawreliak house, although a new storm door was constructed for the east door of the sun porch in 1933.[103]

All of the storm doors opened toward the outside. The south door was hinged on its east jamb.[104] The west door had hinges in its north jamb,[105] as did the storm door in the east balcony.[106] The storm door for the downstairs east door had hinges in its north jamb as well.

In summer, the storm doors on the main floor of the Hawreliak house were removed.[107] The storm for the balcony door remained in place year round, but it was usually kept open (with a hook and eye screw) during summer.[108]

Screen doors were used in the south entrance and in the east entrance (downstairs) during summer (see Figure 39). It is not known if these doors were purchased or homemade, but they were simply constructed. They had wood frames and a wood cross-piece which

divided the screen into four equal sections.[109] Informants were at odds about how the screen doors were finished, but one suggested that the frames were painted green, and that the actual screen part was green as well.[110]

7. The Verandas

The veranda ("vyrenda" or "galieriia") spanned the south and west elevations of the Hawreliak house.[111] It underwent major renovation in 1933, although less drastic alterations such as the repositioning of the western veranda posts had occurred prior to this date as well.[112] Photographic evidence indicates that the change was made sometime before 1925.

In 1933, shortly before the Hawreliaks' eldest son Nick married, two local carpenters, Bill and Andy Byltsan, were hired to remodel the veranda and the east entrance-way and to construct a sun porch.[113] Certain elements of the original veranda structure were incorporated into the reconstructed version. These included the ceiling, floor, and supporting lattice.[114] The original posts were enclosed in clapboard, and the original trelage was removed.[115] The railing and handrail were replaced, and the entrances were widened.[116] New, wider steps were constructed to facilitate the wider entrances.

The original veranda railing was constructed from vertically-placed hoarding boards. These rested on a support rail, and were topped by a rounded handrail; the handrail and lower support were held in place with quarter round.[117] All three of these elements were painted dark green, while the vertical hoarding was painted white on the exterior and on the interior.[118] The lower support of the veranda railing was raised slightly above the level of the floor to allow for drainage.[119]

There were two openings in the veranda railing — one in front of the west door, and one in front of the south door. The original openings were narrower than those in the remodelled veranda. Oral informants and archival photographs indicate that the original openings were approximately as wide as the door openings in the south and west elevations of the house[120] (see Figures 38 and 39).

Newel posts marked the "ends" of the veranda openings. Historical photographs show that they were approximately the same size as the lower sections of the veranda posts. The posts had a flat "cap" which was slightly higher than the handrail and was bordered by quarter round trim. The newels and the quarter round appear dark in historical

photographs, and they were probably painted green (like the handrail). The newel caps are light-coloured in the photographs, and it seems that they were painted white (see Figures 32, 33, 35 and 37).

The original veranda sported turned posts and decorative trelage. The posts were painted white, with dark green accents at the top and bottom.[121] The trelage was painted white.[122] Pilasters at the northwest and southeast ends of the veranda were painted to match the posts. White trelage extended outward from the pilasters. (The pilasters are visible in Figures 32 and 35).

When the veranda was remodelled in 1933, the original posts were enclosed, and the new boxes were painted white.[123] The trelage was removed, and the original railing was replaced. The new railing was made from horizontally-placed cladding topped by a "flat" handrail. Unlike the original railing, the new one extended right to floor level, and this necessitated leaving "undercuts" at the bottom to allow for drainage (see Figure 40). The new railing and handrail were painted white. The "openings" in the remodelled railing were wider than those in the original structure, and new steps had to be constructed on the west and south sides of the house to accommodate this change (cf. Figure 41 and Figure 33).

The original veranda floor was retained in the 1933 remodelling, but repairs were made to it before this date. In about 1926,[124] the Hawreliaks' daughter Mary and a group of her friends were gathered on the west veranda between the west door and the living room window. The floor let loose from the wall at this point and had to be rebraced from underneath.[125]

There is some question about the original colour of the veranda floor. Informants concurred that it was repainted grey in 1933, and some believe that grey was the original colour.[126] Others believe that the floor was originally yellow.[127] Chemical analysis of the veranda floor indicates that it was grey at one time but, since only one layer of grey paint was found,[128] it is possible that this was not the original colour. Historical photographs dating to circa 1925 show that the floor was badly weathered by this time; weathering of the initial paint layer may account for the fact that only grey paint was evident in the chromochronology study (see Figure 35).

The veranda floor rested on a header which was positioned on top of the lower lattice. Chromochronology data indicates that the header was initially painted brown and then

repainted white (in 1933).[129] The lattice was initially green, and it was repainted black in 1933.[130] Historical photographs indicate that the lattice was slightly damaged sometime prior to 1928 and probably by circa 1925. Lattice strips are missing at the southwest corner of the veranda, and in the area just east of the south steps (see Figures 33, 42, and 43). It is not certain if the missing lattice strips were replaced when the veranda was remodelled, but this is likely. Since the steps were widened, extra lattice strips would have been available for any needed repair-work.

The veranda could be approached by steps on the south and on the west; these were approximately the same width as the openings in the railing. Three steps led up to each opening. The steps were simply constructed and their sides were not enclosed. Informants were divided about their original colour, but all agreed that the steps were the same colour as the veranda floor.[131]

The veranda ceiling was initially painted blue,[132] and it was repainted pale green[133] in 1933. Informants could not recall the initial colour of the box beam or of the quarter round trim which bordered the ceiling, but most agreed that these were only repainted once, in 1933.[134] Chromochronology analysis has revealed that the box beam was initially brown, and later repainted white. Quarter round on the exterior of the beam showed the same colour sequence, while the trim on the interior had a paint sequence corresponding to that on the ceiling.[135]

The veranda was wired for electricity[136] in the early 1920s (see Chapter V). A light fixture was located in the ceiling directly in front of the west door, a second fixture was located in front of the south door, and a third in front of the east door. Each fixture was connected to a wall switch to the right of the door in question (see Figure 33). When the veranda was remodelled in 1933, the light fixtures and wiring were removed.

8. The East Porch

The original east entrance-way (see Figure 31) was referred to as the "back veranda,"[137] the "galieriia,"[138] or the "kolotar;"[139] no separate term was used to differentiate the balcony from the lower area. The original entrance-way was completely replaced in 1933, when a sun porch was constructed along the east elevation.[140] A balcony was incorporated into the roof of the new sun porch, but no structural materials from the original balcony were reused.[141] Green quarter round molding was found beneath the handrail of the new balcony, and this may have been recycled from the original structure.[142]

The original entrance-way contained two railings which extended perpendicularly from the east elevation of the house proper (see Figures 31 and 34). Square posts (which measured about five inches in width) extended upward from the east end of the railings, and supported a balcony on the second floor.[143] Informants agreed that the balcony railing and the lower railing were identical, and that these railings were constructed like the ones on the south and west verandas.[144] They were divided about what colour the railings were painted, but agreed that the balcony railing was painted the same way as the lower railing.[145]

Nearly all of the informants who were interviewed believed that the posts were painted brown.[146] Some believed that the handrail and its quarter round trim, and the trim at the base of the railings, were brown as well;[147] others believed that these elements were green.[148] The majority of informants believed that the hoarding boards in the railing were painted white inside and outside.[149] Historical photographs indicate that the exterior railings were indeed light-coloured, but they also show that the interior of the lower railing was dark-coloured (see Figures 34 and 44). While most informants still believe that it was white, one said that it was green,[150] and three others believed that the inner railing (and the siding on the adjoining house wall) was brown.[151]

The concept of painting the lower section of a wall with a dark colour was common in Ukrainian folk architecture.[152] A dark colour would weather better than a light colour, and would not soil as easily. Yellow- brown was a typical colour, and this pigment was derived from clay; red, black, and blue were used in some areas of Ukraine. The lower part of the east entrance-way of the Hawreliak house was used as a work area (the cream separator was kept in the southeast corner during the 1920s),[153] and in light of architectural tradition, it is therefore logical that it would be painted a dark colour. Considering the majority of informants' opinions and "traditional" colours, it is probable that the inner railing and the adjoining siding were painted brown.

Most informants stressed the similarity of the entrance-way railings with the veranda railings, suggesting that the outer railing was white and the handrail and quarter round were green. This would be consistent with the colour scheme on the veranda, and although the combination of brown (posts and inner railing) and green (handrail) seems unlikely to today's tastes, these two colours were nevertheless used in close proximity on the veranda.

The soffit of the east entrance-way was painted blue like the veranda ceiling.[154] Informants could not recall the original colour of other elements of the ceiling, but painting

the header and fascia brown would be consistent with the veranda colour scheme (cf. veranda header and box beam). Painting the balcony newels, handrail, and quarter round green would be consistent with informants' recollections that the balcony railing was like the veranda railing, and would also account for the green paint visible on extant quarter round molding. Since the balcony was not used as a work area, it is likely that both the inside and outside of its railing were painted white.

Informants have suggested that the original balcony was approximately the same size as the rebuilt one, and that it extended about three feet on either side of the east door.[155] The lower entrance-way was the same size. It was accessed by two wooden steps which were simply constructed and had no sides. One informant estimated that the steps had been made from two-inch planks which were one foot wide, and that there had been about 10 inches between steps.[156] Informants agreed that the steps were the same colour as the floor of the entrance-way.

Since the lower part of the east entrance-way was used as a work area, it was frequently washed. Every Saturday, two of the Hawreliak daughters were appointed to scrub the floor and the steps.[157] By circa 1925, these were scrubbed clean of paint.[158] It is uncertain what colour the floor and steps had been initially, but it is likely that they were painted to match the veranda. The balcony floor was painted orange[159] (the same colour as the upstairs floors). Both the floor of the lower entrance-way and that of the balcony were made from tongue-and-groove fir flooring which measured approximately three and a half inches in width.[160] The floor boards were aligned east and west.[161]

The lower platform of the east entrance-way was supported on concrete blocks[162] which likely were the same size as the concrete supports beneath the veranda. Two blocks were placed (at right angles to each other) at the northeast end of the platform, and two blocks were placed at the southeast end.[163] The space between the house wall and the blocks was enclosed with green lattice.[164]

A metal bootscraper[165] was located at the northeast corner of the original east steps. It was aligned in an east-west direction, and positioned quite close to the bottom step. It measured about one foot in length and four or five inches in height, and was made from a piece of metal imbedded into the ground. The bootscraper was removed and not replaced when the east entrance-way was remodelled in 1933.

In 1933, the original east entrance-way was dismantled, and a sun porch was constructed along the east elevation. The sun porch was covered with new siding[166] of approximately the same dimensions as that on the exterior elevations of the house. It was painted cream. (The siding on the house proper was painted cream at this time as well).[167] It was roofed with black-stained shingles, and the roof of the house proper was stained black to match.[168] The upstairs balcony was rebuilt, and its railing was painted white.[169] Metal flashing was installed on the balcony floor sometime after 1933.

The sun porch contained windows in its south, east, and north elevations.[170] The windows in its west elevation (i.e., the east wall of the house proper) were left intact, and were painted to match the interior of the sun porch.[171] The other windows were painted to match the newly-repainted window surrounds and sashes on the house proper (i.e., the surrounds were painted white, and the sashes were painted black).

The sun porch was accessed by a door in its east elevation. The original door is extant.[172] (A matching new door was purchased for the doorway between the kitchen and the sun porch at this time.) A new storm door was constructed for the east door of the sun porch, but there are no indications of how the new door was finished.[173] The new door was approached by a cement platform and two low cement steps.[174]

9. Rain-pipes

Informants believe that eavestroughs were affixed to the fascia at all roof levels of the Hawreliak house: i.e., on the veranda roof and the roof of the house proper.[175] Drain pipes were affixed at three sides of the house — at the northeast and northwest corners, and at the southeast corner.[176] (The northwest pipe is visible in Figure 35.) Rainwater was collected in barrels at the southeast corner of the house and at the northwest corner.[177] The southeast barrel is visible in Figure 31; it remained in use even after the sun porch was constructed.[178] Water from the northeast pipe was diverted into the storage tank in the basement. The exact mechanism by which this was accomplished is unknown, but the northeast pipe was fitted with a cut-off valve which would redirect the flow of water into the barrel when the tank was full.[179]

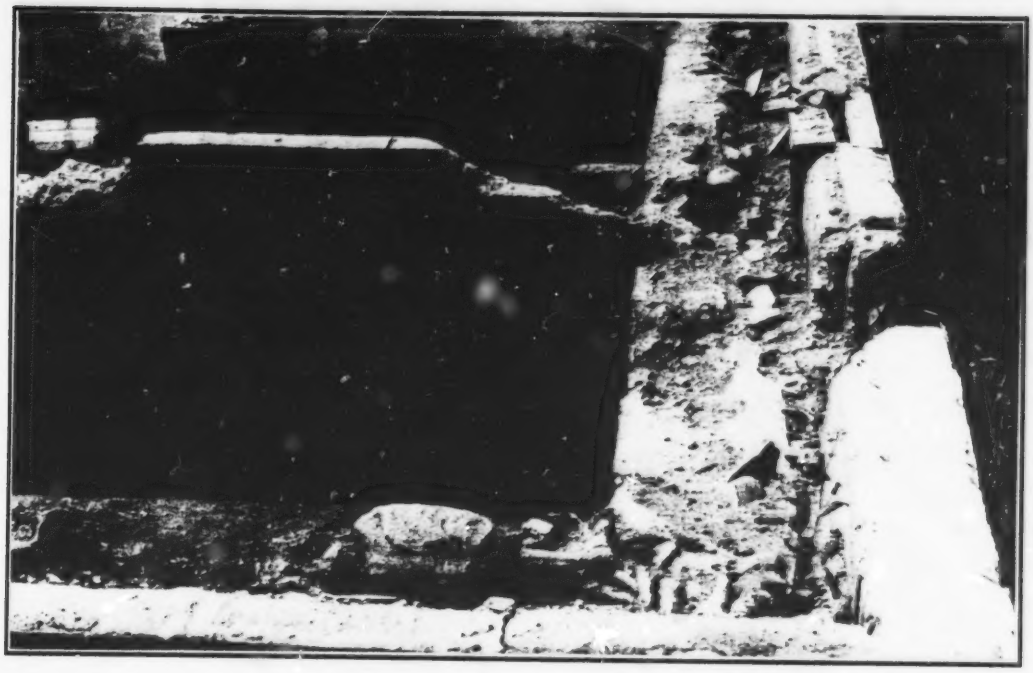

Figure 28: The Hawreliak home cellar after the house was relocated to the Ukrainian Cultural Heritage Village.

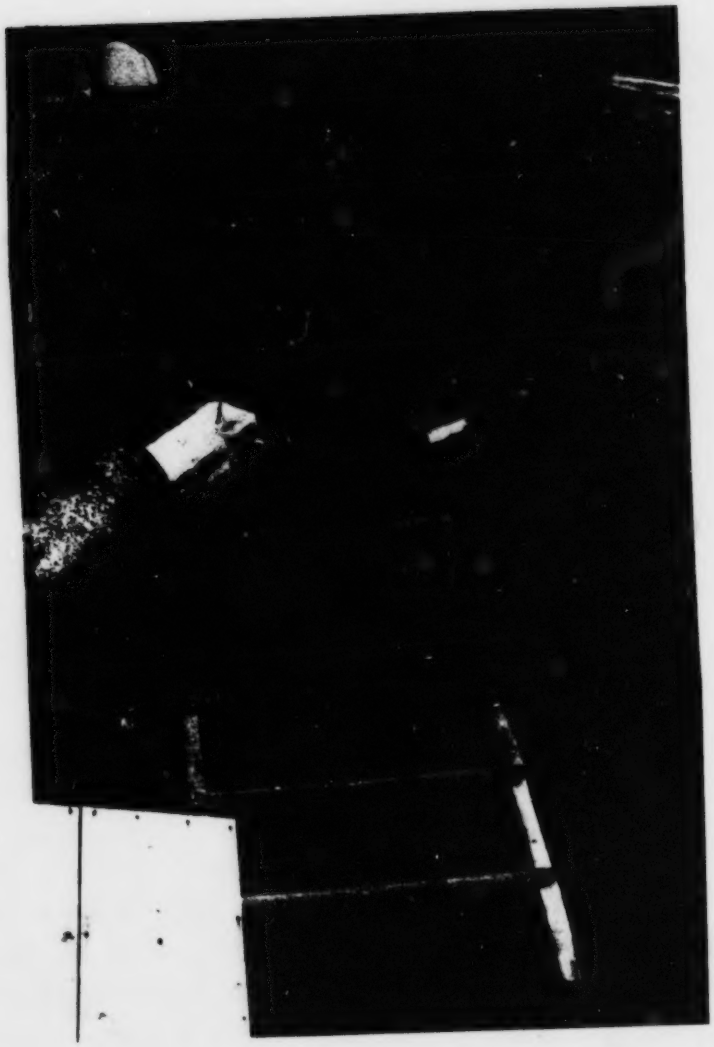

Figure 29: The basement steps.

SOUTH ELEVATION

Figure 30: The south elevation of the Hawreliak house, showing the cresting on the roof ridges.

Figure 31: The east entrance-way (at right). Kate, Lena, Ann, Rose (behind) and Pearl Hawreliak (from left to right) are seated on the south side of the house.

Figure 32: Mary Hawreliak and her fiance, Metro Repka, on the west veranda, ca. 1927. The west bedroom window is visible in the background.

Figure 33: Nancy Hawreliak and friend sitting on the south steps. The south dining room window is visible at right.

Figure 34: Lena (at right) and Kate Hawreliak and their pets, ca. 1930. The girls are sitting in the east entrance-way. Note the light-coloured storm sash in the window.

Figure 35: Nick Hawreliak on the west steps (pre-1933). Note the light-coloured storm sash in the window. If the light colour was due to weathering, it is likely that the sash and the window surround would have weathered to the same degree.

Figure 36: Mike Huculak (at left) and Bill Hawreliak on the west side of the house (pre-1933). Note the light-coloured storm sash in the window, and the flower bed border the men are standing behind.

Figure 37: A government inspector and one of the neighbour's girls on the west steps, ca. 1930. Note the "white" door jamb.

Figure 38: Mary (Hawreliak) Repka's wedding, June 7, 1928.Mary's cousins, Mike Huculak and Rose Strynadka, are seated in the foreground. Note the panelled west door in the background.

Figure 39: Nancy Hawreliak and two of the neighbour's children on the south steps. Note the screen door in background.

Figure 40: Eva (Megley) Hawreliak (at left), Nick Boychuk, and Nancy Hawreliak, April, 1936. Note the "remodelled" veranda and the undercuts in the base of the railing.

Figure 41: From left to right: Nick Hawreliak, his wife Eva, Vaselina Hawreliak, and Mike Hawreliak on the remodelled south steps, ca. 1935.

Figure 42: Family group on second day of Mary (Hawreliak) Repka's wedding, June 8, 1928. Note the missing lattice strips in the southwest corner of the veranda (i.e., at left).

Figure 43: Nancy Hawreliak (left) and Lena Sokal in front of the south veranda, late 1920s. Note the missing lattice strips.

Figure 44: The orchestra at Mary (Hawreliak) Repka's wedding, June 7, 1928. The inner railing of the east entrance-way and the adjoining house wall are dark-coloured.

ENDNOTES

Chapter IV:

THE EXTERIOR

1. The Foundation and Basement

1. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, summer, 1979.
   Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

2. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

3. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
   Unrecorded Interview with Nancy Kozak, Marie Lesoway, July 21,1980.
   Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

4. Telephone Interview with Mary Repka, Marie Lesoway, May 22, 1980.
   Telephone Interview with Nick Hawreliak, Marie Lesoway, November 27, 1982.

5. Interview with Nick Hawreliak, David Lupul, January 9, 1980.
   Unrecorded Interview with Wasyl Zazula, Natalie Pashkowich, June 11, 1979.

6. Ibid.

7. Telephone Interview with Nick Hawreliak, Marie Lesoway, November 27, 1982.

8. Ibid.

9. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

10. Ibid., and Unrecorded Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

11. Unrecorded Interview with Nancy Kozak, Natalie Pashkowich, June 24, 1980.
    Original Site Visit, Marie Lesoway, summer, 1980.

12. Unrecorded Interview with Nancy Kozak, Natalie Pashkowich, June 24,1979.

13. Unrecorded Interview with Nancy Kozak, Natalie Pashkowich, June 24, 1979.
    Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

14. Unrecorded Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

15. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1980.

16. Ibid.

17. Ibid.

2. The Roof

18. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

19. Unrecorded Interview with the Hawreliak Family, Marie Lesoway,
    August 11, 1980.

20. Ibid.

21. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

22. Ibid., and Interview with Mary Repka, Marie Lesoway, May 22, 1980.

    Note: In a memorandum from Larry Pearson to Marie Lesoway entitled "Hawreliak House: Period Paint Scheme" (September 14, 1981), it is noted that light green is the base colour found on the cresting. None of the informants who were interviewed recalled any colour but white, and the writer of the memorandum is probably correct in suggesting that the green tone resulted from an accidental "intermixing with the green roof stain."

23. Peter Caron, "Hawreliak House Paint Chromochronology: Exterior, "U.C.H.V., April 15, 1981.

24. Unrecorded Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.
    Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

25. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.
    As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980. It is likely that this left the imprint documented in as-found drawing FN-89

3. Elevations

26. V.P. Samoilovych, *Narodna Tvorchist v Arkhitekturi Silskoho Zhytla* (Kiev: Instytut Arkhitektury Sporud, 1961), p. 17.

27. Unrecorded Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

28. Ibid.

29. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

30. V.P. Samoilovych, *Narodna Tvorchist*, pp. 40-44.

31. Unrecorded Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

32. Ibid., and Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

33. Ibid.

4. Wall Finish

34. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980, FN-7.

35. Peter Caron, "Hawreliak House Paint Chromochronology: Exterior, "U.C.H.V., April 15, 1981.
    Unrecorded Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

36. Ibid.

37. Ibid.

38. Ibid.

39. V.P. Samoilovych, *Narodna Tvorchist*, pp. 159-160.

40. Ibid.

5. Windows

41. Peter Caron, "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981. Unrecorded Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

42. Ibid., and Interview with Kate Kowalchuk, David Lupul, November 5, 1979.

43. Memorandum from Larry Pearson to Marie Lesoway, "Hawreliak House: Period Paint Scheme," September 14, 1981.

44. *Catalogue and Price List, Number A*, September, 1929 (Edmonton: W.C. Clark and Co., Ltd.), p. 9.

45. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982. Telephone Interview with Eva Hawreliak, Marie Lesoway, November 29, 1982.

46. U.C.H.V. Artifacts Collection UV 79.4., Interpretive Programmes Collection, Historic Sites Service, Alberta Culture & Multiculturalism.

47. Telephone Interview with Eva Hawreliak, Marie Lesoway, November 29, 1982. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

48. Uncatalogued Photograph, N. Hawreliak Collection, and 81.61/3, Provincial Archives of Alberta.

49. Interview with Lena Cherniwchan, Marie Lesoway, January 4, 1983.

50. Telephone Interview with Eva Hawreliak, Marie Lesoway, November 29, 1982. Telephone Interview with Rose Boychuk, Marie Lesoway, December 2, 1982. Telephone Interview with Mary Repka, Marie Lesoway, December 2, 1982.

51. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982. Interview with Lena Cherniwchan, Marie Lesoway, December 14, 1982.

52. Field Trip to Shandro Area, Marie Lesoway, December 14, 1982.

53. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

54. Telephone Interview with Mary Repka, Marie Lesoway, December 3, 1982. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

55. Ibid.

Note: The contention that the storm sashes were white is corroborated by certain historical photographs now housed at the Provincial Archives of Alberta. Figures 34, 35 and 36 show light-coloured storm sashes. Rose Boychuk (in an interview with Marie Lesoway on August 16, 1981) has said that the storm sashes were painted brown. However, this would mean that two colours of paint were used on the storm sashes during the same period. If this was the case (and I can think of no other explanation to account for the colour differences evident in photographs), then I would suggest that the storm sashes of the cottage windows on the south elevation were brown, and the remaining storm windows were white. This would be in keeping with the designation of the south elevation as the facade, and would justify the fact that it was decorated differently from the other elevations. See Chapter III: 4. "The Design" for an explanation of the treatment of the south elevation as the facade).

56. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

57. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.
Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

Note: Chemical analysis was done on a storm window in the northwest bedroom. The wood was badly weathered, but black was found as the surface colour. (See sample P041 in Peter Caron's "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981). Paint samplings of other extant storm windows are not available.

58. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

59. Ibid., and Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

60. Telephone Interview with Mary Repka, Marie Lesoway, December 3, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

Note: Turnbuckles or indications of turnbuckles are not documented in as-found drawings, but historical photographs such as 81.61/1 at the Provincial Archives of Alberta indicate that they were used (see Figure 34).

61. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

62. Ibid., and Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

63. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

64. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

65. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

66. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.
Telephone Interview with Mary Repka, Marie Lesoway, December 3, 1982.

67. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

68. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

69. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

70. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

71. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

72. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

73. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

74. Telephone Interview with Nancy Kozak, Marie Lesoway, December 4, 1982.

75. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

76. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

77. Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

78. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

79. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.

80. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.
Peter Caron, "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981.

81. Informants were unable to recall the original colour of the door jambs. However, it is evident in historical photographs (see Figures 33 and 37) that the jambs were painted a lighter colour than the door surrounds. In the absence of confirmation by chemical analysis, it must be assumed that the jambs were white because they appear to be the same colour as the clapboard.

82. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

83. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

84. Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.

85. Peter Caron, "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981.

86. Ibid.

Note: Chomochronology indicates that brown may have been the base layer on the extant surround of the east door If this is the case, then it is likely that the surround was not replaced when the door was. Brown paint dates to the period prior to 1933, and it was not used on the exterior of the house after this date.

87. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980, FN-107 and FN-108.

88. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

89. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

90. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

91. Ibid.

92. Ibid., and Interview with Mary Repka, Marie Lesoway, May 22, 1980.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

93. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

94. Ibid.

95. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

96. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

97. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.
As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980.

98. *Catalogue and Price List, Number A*, September, 1929 (Edmonton: W.C. Clark and Co., Ltd.), p. 71.

99. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

100. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

101. Ibid., and Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

102. Ibid.

103. Telephone Interview with Nick Hawreliak, Marie Lesoway, November 18, 1982.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

104. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

105. Ibid.

106. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980.

107. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

108. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

109. Interview with Nancy Kozak, Marie Lesoway, May 16, 1980.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

110. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 3, 1982.

7. The Verandas

111. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

112. Unrecorded Conversation with Larry Pearson, Marie Lesoway, September 4, 1981.

113. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, May 31, 1979.

114. Chromochronology analysis indicates that the original lattice and ceiling were retained in the remodelled veranda. Information stating that the original floor was re-used comes from the following interviews:
Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

115. Ibid.

116. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

117. As-Found Drawings for U.C.H.V. Hawreliak House, "Section Through West Verandah," Ian Hunter, August, 1981.
Profiles of the handrail, quarter round, and lower support were evident on the original veranda posts, and were recorded in as-found drawings.

118. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

Note: Informants' recollections were corroborated by paint traces remaining on elements of the original veranda structure. See "As-Found Paint Analysis: Verandah," by Larry Pearson.

119. Ibid.

120. Ibid.

121. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
Peter Caron, "Hawreliak House Paint Chromochronology: Exterior," U.C.H.V., April 15, 1981.

122. Peter Caron, "Paint Chromochronology: Exterior."

123. Ibid., and Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

124. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

125. Unrecorded Conversation with Larry Pearson, Marie Lesoway, September 14, 1981.
As-found recorders found "new" boards in this part of the veranda floor, and it is likely that these boards date to the 1926 incident.

126. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.
Interview with Mary Repka, Marie Lesoway, May 22, 1980.
Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

127. Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.
Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

128. Peter Caron, "Paint Chromochronology: Exterior."
Memorandum from Larry Pearson to Marie Lesoway, "Hawreliak House: Period Paint Scheme," September 14, 1981.

129. Ibid.

130. Ibid.

131. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

132. Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.
Telephone Interview with Kate Kowalchuk, Marie Lesoway, December 2, 1982.

133. Memorandum from Larry Pearson to Marie Lesoway, "Hawreliak House: Period Paint Scheme."

134. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

135. Memorandum from Larry Pearson to Marie Lesoway, "Hawreliak House: Period Paint Scheme."

136. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

8. The East Porch

137. Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.

138. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

139. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

140. Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

141. Telephone Interview with Nick Hawreliak, Marie Lesoway, June 3, 1980.
Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

142. Field Notes, Marie Lesoway, summer, 1980.

143. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

144. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, October 12, 1982.

145. Ibid.

146. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.
Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

147. Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.
Telephone Interview with Kate Kowalchuk, Marie Lesoway, December 2, 1982.
Telephone Interview with Rose Boychuk, Marie Lesoway, December 2, 1982.

148. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

149. Unrecorded Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.
Telephone Interview with Kate Kowalchuk, Marie Lesoway, December 2, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, May 29, 1980.

150. Interview with Mary Repka, Marie Lesoway, November 18, 1982.

151. Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.
Telephone Interview with Ann Bidniak, Marie Lesoway, December 2, 1982.
Telephone Interview with Rose Boychuk, Marie Lesoway, December 2, 1982.

152. V.P. Samoilovych, *Narodna Tvorchist*, p. 161.

153. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

154. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

155. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

156. Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

157. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

158. Telephone Interview with Ann Bidniak, Marie Lesoway, December 2, 1982.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

159. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

160. Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

161. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

162. Telephone Interview with Nick Hawreliak, Marie Lesoway, May 30, 1980.

163. Ibid.

164. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

165. Interview with Nancy Kozak, Marie Lesoway, May 16, 1980.

166. Telephone Interview with Nick Hawreliak, Marie Lesoway, June 3, 1980.

167. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1980.

168. Ibid.

169. Telephone Interview with Nick Hawreliak, Marie Lesoway, June 3, 1980.

170. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 1980, FN-44 to FN-49.

171. Memorandum from Larry Pearson to Marie Lesoway, "Hawreliak House: Period Paint Scheme," September 14, 1982.

172. As-Found Drawings, FN-112.

173. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

174. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

9. Rain-pipes

175. Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.
Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

176. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

177. Ibid.

178. Interview with Nancy Kozak, Marie Lesoway, July 21, 1980.

179. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

Chapter V:

THE INTERIOR

1. The Kitchen

a) elevations

The kitchen walls were finished with a plaster made from clay, sand, and straw applied over a framework of sapling lath.[1] The laths were nailed diagonally to the wall frames and served as attachment sites for the plaster.[2] The plaster itself served as insulation, and it is therefore likely that it was applied over the entire surface of each wall, even where the wall was covered in some trim molding.[3] The lower sections of the kitchen walls were finished with a wainscot of vertical boards which sported a shoe molding at their base, and another molding at the top.[4] The upper walls were whitewashed with lime.[5] Picture rail molding was attached to portions of the east and west walls, and a molding was extended all around the walls at the point where they met the ceiling.[6]

The Hawreliak house was plastered by a three or four man crew of "professional" plasterers headed by a man named Wowk.[7] Two coats of plaster were applied.[8] The first coat consisted of yellow clay mixed with straw. It was "thrown" on the walls and patted smooth. When it dried, a thinner, second coat was applied. The second coat consisted of a clay and horse dung mixture diluted with water; there is evidence of sand in some areas of the second coat as well.[9] When both coats of plaster had dried thoroughly, the walls were ready to be whitewashed.

Vaselina Hawreliak prepared and applied the whitewash herself, not trusting the men to do the job properly.[10] Lime was purchased in bulk at Vegreville or Mundare. Whitewash was prepared by adding lumps of lime to boiling water, and stirring until the solution was smooth. The prepared lime was then cooled for several days (fresh whitewash was not considered good). It thickened in the cooling process, and had to be diluted with water before it was applied. Purchased brushes were used to apply the whitewash to the walls.

Purchased bluing (synka) was added to the lime whitewash, and the amount of bluing added affected the intensity of the colour obtained.[11] A small amount of bluing would simply give the whitewash a slight bluish tinge; more bluing would deepen the blue tone. The addition of bluing to the whitewash accounts for the varying shades of blue and white which form the "base" colours on the upper walls of the kitchen.[12]

The kitchen walls were re-whitewashed every year, in spring.[13] Vaselina Hawreliak originally did the job herself,[14] but when her daughters grew up they often assisted her. Once they were experienced, they did the whitewashing themselves.[15]

The upper walls remained whitewashed throughout the 1920s, until sometime after 1933.[16] The wainscot and picture rail molding were varnished throughout this period. The wainscot was "wood-grained" until after 1933.[17] The wood grain effect[18] was obtained by painting the vertical boards of the wainscot cream, and when this dried, over-painting with brown paint. While the brown was still wet, wavy, "grain"-like patterns were etched on the wainscot with a comblike device. This type of wall decoration was common in the southern regions of Ukraine:[19] exterior walls were "rippled" with a wooden comb which was pulled across fresh clay. The effect was very similar to that on the kitchen wainscot paneling in the Hawreliak house.

The upper walls of the kitchen were painted yellow (with calcamine) sometime after 1933, and probably after 1942.[20] Informants were not sure what colour the wainscot and moldings were at the time that the upper walls were yellow, but it seems that the wainscot was cream. The wainscot was painted cream sometime between 1933 and 1945.[21] The colour scheme in the kitchen was cream and blue at this time,[22] and this indicates that the upper walls were still whitewashed blue when the wainscot was repainted cream. (The only blue colour appearing in the kitchen chromochronology is in the whitewash layers.) The wainscot molding and the picture rail were also cream at this time.[23] Since it is certain that the wainscot was not repainted again until the upper walls were painted green,[24] the yellow on the upper walls must date to the period when the wainscot was still cream. Chromochronology analysis indicates that the picture rail was painted yellow at the same time as the upper walls.[25]

Sometime during the 1950s, the upper walls and picture railing were painted green.[26] The wainscot and wainscot molding were painted pink.[27]

b) the ceiling

The ceiling and ceiling molding in the Hawreliak kitchen were intially varnished, and remained so until after 1933.[28] They were painted yellow when the upper walls were painted yellow, and in the 1950s, when the walls and wainscoting were painted green and pink (respectively), the ceiling and ceiling molding were painted pink.

c) the floor

The kitchen floor was constructed from high-quality oak flooring[29] which was aligned in an east-west direction.[30] Oak was an extremely durable wood, but more expensive than other types of flooring: it was only used in the kitchen because this area was subject to the most wear.[31] The kitchen floorboards were narrower than those in the other rooms of the house.[32]

The kitchen floor was initially protected with varnish,[33] but by the mid-1920s, the varnish finish had been scrubbed off and the flooring appeared whitish.[34] Linoleum was installed in the kitchen in the 1930s, at a date after 1933.[35]

d) windows

There were two windows in the kitchen — one in the north elevation and one in the east.[36] The window sashes and surrounds were initially varnished, and remained so until sometime after 1933.[37] Two layers of cream paint were applied between 1933 and the 1950s, when the sashes and surrounds were repainted green.[38]

e) doors

Four doors opened into the Hawreliak kitchen, and all of these were varnished from the time the house was built until after 1933.[39] The east door of the kitchen was replaced when the sunporch was built in 1933 (see Chapter IV, 6. "Doors" for a description of the original east door). The other three doors were never altered.

Sometime after 1933, when the wainscoting was painted cream, the surrounds and rails of all four doors were also painted cream; the panels were painted blue-green at this time.[40] The surrounds and rails received a second coat of cream sometime before the 1950s, and the panels were repainted turquoise at this time.[41] The rails, panels and surrounds of all four doors were painted pink during the 1950s.[42]

2. The Pantry

a) elevations

The pantry walls were initially plastered and whitewashed with bluing and lime and remained so throughout the 1920s.[43] The first paint layer on the pantry walls is pink, and this colour dates sometime after 1933.[44] Two pink layers appear on the pantry walls, and the second matches the pink used in the bedroom and hallway.[45] The latter rooms were not painted pink until circa 1945,[46] and it seems that the pantry pink dates to this time.

Sometime after 1933 but prior to circa 1945, a linoleum wainscot was installed on the south and west walls of the pantry.[47] Informants could not specify what colour the upper walls were when the linoleum was installed, or what colour the wainscot molding was at this time. The molding was painted blue-green and then turquoise at some time after 1933, and then pink (probably circa 1945).[48]

Storage shelves were mounted along the north and east elevations of the pantry. Informants agreed that the sides of the shelves and the actual shelf ledges were painted the same colour, and that neither component was varnished.[49] Informants concurred that the shelves and sides were a yellow colour during the 1920s,[50] and one informant thought that the pantry floor had been the same colour.[51] Chromochronology data indicates that a cream or yellow colour does form the base coat on the pantry shelves.[52] It also shows that the shelves were repainted pink on two occasions.[53] The pink layers date after 1933, and possibly as late as 1950.[54]

b) the floor

The pantry flooring was identical to that used in the kitchen, but it was not finished in the same way. The recollections of informants and chromochronology indicate that the floor was initially painted. Several informants believe that the pantry floor was initially painted yellow,[55] and this is consistent with chromochronology. The pantry floor was the same colour as the floors in the downstairs bedroom and hallway during the 1920s.[56]

The chromochronology study also indicates that grey or green-grey paint was applied over the original paint.[57] Only yellow or orange shades were used on the floors of the Hawreliak house during the 1920s,[58] indicating that the grey paint must have been applied after 1930. Sometime after 1933, linoleum was installed on the pantry floor.[59] New

linoleum was installed prior to 1945, at the same time that the linoleum wainscot was added to the south and west walls.[60]

c) the ceiling

Informants concurred that the pantry ceiling was initially varnished, and that it remained so until after 1933.[61] A varnish layer did not appear in chromochronology, but yellow and pink layers were found on the ceiling.[62]

d) door, window

The pantry door was initially varnished[63] and was not refinished until the 1940s[64] when it was painted cream.[65] It was repainted pink in the 1950s, and its surround was painted green at this time.[66]

Informants concurred that the pantry window sash and its surround were varnished.[67] Both elements were painted cream sometime after 1933[68] and green in the 1950s.[69]

3. The Downstairs Bedroom

a) elevations

The upper walls of the bedroom were plastered and whitewashed from the time the Hawreliak house was built until the 1940s.[70] The wainscot, its moldings, and the picture rail were originally varnished, and remained so throughout this period.[71] Every three or four years, the upper walls of the bedroom were re-whitewashed; the wainscot paneling was never revarnished.[72]

Circa 1945, Vaselina Hawreliak and three of her grand-daughters (Lena, Alice, and Kay Repka) repainted the bedroom.[73] They painted the upper walls and the picture rail pink,[74] and the wainscot paneling and molding cream.[75] In the 1950s, the paneling and molding were painted pink,[76] but a different shade than that on the upper walls.[77] The two shades of pink are still extant on the bedroom walls.

A coat rail spanned the east wall of the bedroom, and informants agreed that it was initially varnished.[78] The rail was only repainted once, when a pink paint — the same colour as the

pink on the wainscot — was used.[79] This indicates that the coat rail was first repainted in the 1950s

b) the ceiling

Informants concurred that the bedroom ceiling and ceiling molding were varnished throughout the 1920s.[80] Chromochronology indicates that the ceiling was subsequently painted white.[81] No informants recalled that the ceiling was ever white, and it is possible that the white colour was a priming coat. The ceiling was painted green in the 1950s.[82]

c) windows, door

There were two windows in the downstairs bedroom. The north window was a sash window, and the west window was a cottage window[83] which had a tulip-patterned stained glass panel in its upper sash.[84] The window sashes and surrounds were varnished throughout the 1920s.[85] New varnish was applied in 1933, when the sun porch was constructed.[86]

White and then green paint were applied over the varnish on the window sashes and surrounds.[87] Since no informants could recall the colour white in the bedroom colour scheme, it is possible that this was a priming coat for a green colour dating to the 1950s.[88]

The door and its surround were varnished throughout the 1920s.[89] It was subsequently painted white and then green. The white was probably a primary coat; the green dates to the 1950s.[90]

d) the floor

The floors on the main floor of the Hawreliak house (except for the pantry and the kitchen) were initially painted a yellow-brown colour ("tan").[91] Sometime prior to 1923, the bedroom, hallway and stairs were repainted a brighter yellow.[92] This colour remained until ca. 1927; in about 1927, the living room wall was removed, and the downstairs floors were painted light orange.[93] The floors were repainted dark orange sometime during the 1930s, and were once again repainted light orange prior to 1943.[94] The bedroom floor was painted grey sometime after 1940 and dark grey after this date.[95] If the assumption that the final dark grey colour post-dated the enclosure of the stairway is correct,[96] the dark grey colour was applied after 1950.[97]

4. The Living Room and Dining Room

a) structural changes

The living room and the dining room of the Hawreliak house were initially separate entities separated by a wall, whose location was indicated by columns and a beam which remained after its removal.[98] Also, wear markings on the floor continued to indicate the former location of the doorway in this wall.[99]

Figure 45: The "party" room in Nick S. Shandro's house. The location of the posts corresponds to the position of the living room/ dining room wall in the Hawreliak house. The wainscoting on the lower walls is identical to that used in the Hawreliak living room.

The living room/dining room wall was removed circa 1927 or 1928, shortly before Mary (Hawreliak) Repka's wedding.[100] Its removal created a large living area which could better accommodate a large family gathering such as a wedding. A carpenter was engaged to remove the wall, but his identity is unknown.[101] In Nick S. Shandro's home, which was constructed in the same year as the Hawreliak house and from a similar plan, a large,

open living/dining area was incorporated into the design from the start. Supporting posts provided the same structural strength as the wall in the Hawreliak house, but did not enclose the space (see Figure 45).

The living room/dining room wall in the Hawreliak house was "finished" to match the room into which it faced.[102] The living room side was panelled with ornate wainscoting like that extant on the other living room elevations (see Figure 45). The dining room side was panelled with vertical tongue and groove to match the walls of the dining room. Moldings and picture rails were also carried through.

The door adjoining the living room and the dining room was a five-panelled door identical to the door between the kitchen and the dining room.[103] Its surround and cornice were identical to those in the other doorways of the house, and like these, were varnished; the door was varnished as well.[104] It had hinges in its south jamb,[105] and opened into the dining room.[106] There was no sill in the doorway; the flooring between the living room and the dining room was continuous, like that between the living room and the hallway.

b) ceilings

The ceilings in the living room and in the dining room were varnished when the Hawreliak house was constructed and remained varnished throughout the history of the house.[107] The ceiling moldings were also varnished.

c) walls

The upper portions of the living room and dining room walls were plastered and whitewashed with lime and bluing. They were re-whitewashed every three or four years throughout the history of the house.[108] The picture rails along the upper walls were varnished.[109]

The lower walls of the living room were finished with decorative paneling and varnished[110] (see Figure 45). The wainscot moldings were also varnished. Informants did not think that the living room wainscot was ever revarnished.

The lower walls of the dining room were finished with vertical tongue and groove paneling.[111] The paneling was varnished, and a wood grain effect was created with a comb-like device.[112] The dining room wainscot and molding were revarnished once, sometime prior to 1936.[113]

d) windows

The sashes and surrounds of all the windows in the living room and in the dining room were varnished.[114] The windows in both rooms were revarnished sometime prior to 1936, at the same time the dining room paneling was revarnished.[115]

e) doors

All of the doors and door surrounds in the living and dining rooms were varnished.[116] The original doors are extant in the south elevation of the living room, between the living room and the kitchen, and between the dining room and the kitchen. The south living room door originally had a green, etched-glass pane[117] (see Chapter IV: 6. Doors). The clear-glass pane in the living room-kitchen door is original.

The living room/hallway door hung from its west jamb, and opened into the living room.[118] Informants recalled that it was a five-panelled door identical to the south door in the living room.[119] As mentioned earlier, the door in the east wall also contained five panels. It hung from its south jamb and opened into the dining room.

The doorknobs for the living room and dining room doors were all brass[120], although the knobs in the glass-paned doors were more ornate than the knobs in the other doors.[121]

f) floors

The floors in the living room and dining room were initially painted yellow-brown ("tan").[122] They were first repainted circa 1927, when the living room/dining room wall was removed;[123] the floors in both rooms were painted light orange at this time. Sometime during the 1930s, the floors were repainted dark orange.[124] The last paint layer on the living room and dining room floors was dark grey; since this colour was not found on the stairs, it is probable that it post-dates the stair enclosure.[125] (The enclosure dates to ca. 1950.)[126]

5. The Stairs and Downstairs Hall

a) floors

Throughout most of the history of the Hawreliak house,[127] the same colour scheme that was found on the living room floors was also used on the floors of the stairs and

downstairs hall. The hall floor and stairs were initially painted yellow-brown ("tan"),[128] and were repainted bright yellow by circa 1923.[129] These floors were repainted light orange circa 1927,[130] when the living room/dining room floors were first repainted. Sometime between 1933 and 1950, the hallway and stairs were painted dark orange and subsequently repainted light orange.[131] They were repainted light grey prior to 1950.[132] The hallway was painted dark grey sometime after 1950.[133]

b) elevations and structural changes

The upper walls in the downstairs hallway were initially plastered and whitewashed with lime and bluing;[134] they were not painted until after 1933. The wainscot paneling and moldings, and the paneling on the stairs were initially varnished;[135] these elements were repainted cream sometime after 1933.[136] The coat rails on the north and east walls were initially varnished, and repainted green after 1933.[137]

In about 1950, the stairwell was enclosed to prevent heat from escaping to the unused upstairs.[138] The stair enclosure was painted green, and the lower paneling was pink.[139]

c) the ceiling

The hallway ceiling was varnished from the time the Hawreliak house was built until sometime after 1933.[140] It was repainted white, pink, and then green after 1933.[141] The green paint dates after 1950,[142] but informants could not recall exactly when the white and pink layers were applied.

d) doors

Four doors led into the hallway. All four doors and their surrounds were initially varnished.[143] They were painted cream, and then green, sometime after 1933.[144] The green paint dates to the 1950s.[145]

e) the bannister

Informants agreed that the stair bannister (balusters, newels and handrail) was initially varnished, and was not repainted until after 1933.[146] Chromochronology indicates that the bannister was only repainted once and that cream paint was used.[147]

6. The Upstairs Bedrooms and Hallway

a) elevations

The walls of the upstairs bedrooms, closets, and hallway were initally plastered and whitewashed with lime and bluing.[148] They were re-whitewashed periodically, but less often than the walls of the downstairs rooms.[149] This was because they did not "wear" as quickly: they were not exposed to cooking smoke or to as much "traffic" as were common rooms such as the kitchen. The walls of the northwest bedroom, the southeast bedroom, the hallway, and the east closet of the northeast bedroom remained whitewashed throughout the history of the Hawreliak house.[150]

The center bedroom on the south side of the house was painted pink sometime after 1933,[151]. Eva Hawreliak painted the walls of the southeast bedroom green ca. 1936.[152] In about 1940, Lena Hawreliak whitewashed the walls of the northeast bedroom, and applied sponge decorations in a checkerboard pattern along the lower parts of the walls; pink and green calcamine were used for the sponge decorations.[153]

All of the baseboards along the upstairs walls except for those in the closets were intially varnished.[154] Sometime prior to 1933, but after 1925, they were repainted grey, which informants describe as sky blue or light blue.[155] None of the baseboards were repainted again except for those in the southeast bedroom. Eva Hawreliak painted the latter baseboards green ca. 1936.[156]

All of the upstairs bedrooms contained coat rails.[157] These were situated as follows: on the north walls of the bedrooms on the south side of the hallway, and on the south walls of the bedrooms on the north side. The coat rails were initially varnished, and remained so throughout the history of the house.[158]

b) windows

The window sashes and surrounds of all the upstairs windows were varnished throughout the history of the Hawreliak house.[159] The sashes and surrounds were revarnished once, sometime prior to 1942.[160]

c) doors

All of the upstairs doors and their surrounds were varnished throughout the history of the Hawreliak house.[161] It is not known if they were ever revarnished, but it is likely that they were.

d) ceilings

The ceilings in the upstairs rooms were initially varnished, and remained so throughout the history of the Hawreliak house.[162]

e) floors

The upstairs floors were initially painted the same shade of tan (yellow-brown) as the downstairs floors. The tan colour remained on the floors of the southeast bedroom, the center bedroom on the south side, and the northeast bedroom and its closets throughout the history of the Hawreliak house.[163] The upstairs hallway was repainted light orange ca. 1927, and this was the only time it was repainted.[164] The floor of the southwest bedroom was painted green ca. 1936; Eva Hawreliak did the painting, and this was the only time the floor of this bedroom was repainted.[165] Sometime after 1925, the floor of the northwest bedroom was painted brown.[166]

7. Wiring and Light Fixtures

The Hawreliak house was first wired for electricity by Nick Boychuk, circa 1921.[167] Electricity was generated by a 32 Volt "lighting plant" which consisted of a two-horsepower engine, a generator, and 16 two-volt batteries.[168] The lighting plant was purchased directly from Nick Boychuk, and its make was either "Leester"[169] or Delco.[170]

The engine and generator of the lighting plant were stored in the summer house (see Chapter VI), and the batteries were originally stored there as well.[171] However, since the summer house was not regularly heated, the batteries would stiffen and become difficult to operate. They were soon moved to the east closet of the northeast bedroom.[172]

Cloth-covered wires were used in the Hawreliak house,[173] but the exact locations of the wiring runs can only be speculated upon. Wires extended from the generator in the summer house to the batteries in the closet, and from there to the individual light

fixtures.[174] The wiring for the upstairs rooms was hidden in the attic. Each room upstairs[175] had a light situated approximately in the center of the room. A wire was simply dropped down from the attic, and until the house was rewired ca. 1947, there were no "fixtures." The upstairs rooms were lit with hanging bulbs operated by turn switches which were affixed to the bulb sockets.

Informants could not specify the location of the wiring runs in the downstairs rooms, but all agreed that the downstairs wiring was exposed, and that the 1947 wiring ran along more or less the same lines as the original runs.[176] Some structural evidence of the wiring runs is still extant. In the northwest bedroom upstairs, a wire extends from the porcelain ceiling fixture, along the ceiling, and down (along the door surround) to an outlet just above the baseboard to the east of the door.[177] The porcelain fixture and outlet date to ca. 1947,[178] but similar wiring runs may have originally been used to carry the wires downstairs.

Electrical insulators were part of the original wiring system (e.g. varnish was found on the kitchen insulators, and varnish on the kitchen ceiling dates pre-1933).[179] There is evidence of a wire run from the insulator in the north wall of the living room to the imprint where the ceiling fixture was located.[180] Other wire runs are also evident downstairs.[181] A wire extended from the dining room fixture, along the ceiling, to an insulator in the east wall. Holes and nail marks in the east wall of the dining room indicate that a wire once passed through the wall. It is not known if this wire was part of the original wiring, but if it connects with wiring in the sun porch, it is not original. (The sun porch was not wired until 1947.)

Except for the living room, none of the downstairs rooms of the Hawreliak house were fitted with light fixtures until 1947.[182] Bulbs were attached to hanging sockets which were located in approximately the center of each room. The location of the extant porcelain fixtures corresponds to that of the original hanging bulbs.[183]

The living room light fixture consisted of three glass bells suspended from a circular metal plate by means of chains; each bell contained a light bulb (see Figure 47). Until 1947, this fixture was the only one in the interior of the house which was operated by a switch. Informants concurred that the switch was located in the north wall of the living room, and that a wire extended from the switch, up the wall and across the ceiling to the fixture.[184] The switch was black metal and was operated by turning a circular, central piece; it was identical to the switches on the veranda[185] (see Figure 33).

Figure 46: Mike and Vaselina Hawreliak's fiftieth wedding anniversary. Note the living room light fixture.

Although the Hawreliak house was wired fairly early in its history, electricity was not the major source of light until 1947. When the first batteries in the original lighting plant wore out, they were not replaced.[186] It was possible to operate the lighting plant without batteries for brief periods, and the Hawreliaks could generate electricity when they had a party. Apart from party times, however, two-mantle hanging gas lamps, — Aladdin lamps — and ordinary coal oil lamps were used to provide lighting. The hooks extant in the kitchen, dining room and living room were used to hold hanging lamps.[187]

In 1947, government power lines were constructed in the Shandro area as part of an experimental program, and the Hawreliak house was rewired to accommodate the government lines.[188] Nick Boychuk (a son of the man who initially wired the house), Metro Huculak and Andy Hawreliak (Mike's and Vaselina's son) did the rewiring and wired the sun porch as well.[189] The original wire runs were reused whenever possible, and new ones were added. Porcelain ceiling fixtures were installed at this time, as well as light switches and electrical outlets. The new ceiling fixtures were installed in the same location as the original hanging sockets.

ENDNOTES

Chapter V:

THE INTERIOR

1. The Kitchen

1. Olga Horobec, As-Found Recordings of Hawreliak House, U.C.H.V., June 16, 1979, p. 1.
2. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
3. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
4. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980.
5. Olga Horobec, As-Found Recordings of Hawreliak House, U.C.H.V., June 16, 1979, pp. 4 and 5.
6. Ibid.
7. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
8. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.
9. Larry Pearson, "Ground Floor Chromochronology," U.C.H.V., May, 1982.
10. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.
11. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
12. Ibid., and Larry Pearson, "Ground Floor Chromochronology."
13. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
14. Ibid.
15. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
16. Ibid., and Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
17. Ibid.
18. Unrecorded Interview with Nancy Kozak, Natalie Pashkowich, June 24, 1979.
19. V.P. Samoilovych, *Narodna Tvorchist v Arkhitekturi Silskoho Zhytla* (Kiev: Instytut Arkhitektury Sporud, 1961), p. 173.
20. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
    Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
21. Ibid.
22. Telephone Interviews with Kay Goruik, Marie Lesoway, October 12 and October 13, 1982.
23. Larry Pearson, "Ground Floor Chromochronology."
24. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

25. Larry Pearson, "Ground Floor Chromochronology."

26. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.
Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

27. Larry Pearson, "Ground Floor Chromochronology."

28. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, May 31, 1979.
Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

29. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

30. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980.

31. Interview with Vaselina Hawreliak, Marie Lesoway, May 8, 1980.

32. Ibid.

33. Unrecorded Interview with Wasyl Zazula, Natalie Pashkowich, June 11, 1979.
Interview with Rose Boychuk, David Lupul, November 2, 1979.

34. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

35. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

36. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980, FN-40 to FN-43.

37. Interview with Rose Boychuk, David Lupul, November 5, 1979.
Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

38. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.
Larry Pearson, "Ground Floor Chromochronology."

39. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

40. Larry Pearson, "Ground Floor Chromochronology."

41. Ibid.

42. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

2. The Pantry

43. Interview with Nick Hawreliak, David Lupul, January 9, 1980.

44. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.
Larry Pearson, "Ground Floor Chromochronology," U.C.H.V., May, 1982.

45. Larry Pearson, "Ground Floor Chromochronology."

46. Telephone Interview with Kay Goruik, Marie Lesoway, October 13, 1982.

47. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.
Telephone Interview with Lena Radomsky, Marie Lesoway, December 9, 1982.

48. Ibid., and Larry Pearson, "Ground Floor Chromochronology."

49. Telephone Interview with Mary Repka, Marie Lesoway, December 9, 1982.
Telephone Interview with Nancy Kozak, Marie Lesoway, December 9, 1982.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, December 9, 1982.

Note: A varnish layer was found on the sides of the shelves. See "Ground Floor Chromochronology."

50. Interview with Rose Boychuk, David Lupul, November 2, 1979.
Telephone Interview with Nancy Kozak, Marie Lesoway, December 9, 1982.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, December 9, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.

51. Telephone Interview with Lena Cherniwchan, Marie Lesoway, December 9, 1982.

52. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House," U.C.H.V., fall, 1982.

53. Ibid.

54. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

55. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
Telephone Interview with Lena Cherniwchan, Marie Lesoway, December 9, 1982.

56. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.

57. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House." Larry Pearson, "Ground Floor Chromochronology."

58. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

59. Ibid.

60. Telephone Interview with Lena Radomsky, Marie Lesoway, December 9, 1982.

61. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.
Telephone Interview with Lena Radomsky, Marie Lesoway, December 9, 1982.

62. Larry Pearson, "Ground Floor Chromochronology."
It is possible that there is varnish beneath the latter colours, but that it is a thin layer and therefore not detectable.

63. Telephone Interview with Lena Radomsky, Marie Lesoway, December 9, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.
Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

64. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.

65. Ibid.

66. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

67. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.
Telephone Interview with Lena Radomsky, Marie Lesoway, December 9, 1982.
Telephone Interview with Nancy Kozak, Marie Lesoway, December 9, 1982.

Note: Varnish does not appear in the chromochronology for the pantry window.

68. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.

69. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

3. The Downstairs Bedroom

70. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.

71. Ibid., and Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

72. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

73. Telephone Interview with Kay Goruik, Marie Lesoway, October 13, 1982.

74. Ibid.

75. Telephone Interview with Pearl Kalancha, Marie Lesoway, December 9, 1982.

76. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

77. Larry Pearson, "Ground Floor Chromochronology," U.C.H.V., May, 1982.

78. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982. Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

79. Larry Pearson, "Ground Floor Chromochronology."

80. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, May 31, 1979.

81. Larry Pearson, "Ground Floor Chromochronology."

82. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

83. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980, FN-34 to FN-37.

84. See Chapter IV, 5. "Windows" for a description of the stained glass panel.

85. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

86. Ibid.

87. Larry Pearson, "Ground Floor Chromochronology."

88. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

89. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

90. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

91. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House," U.C.H.V., fall, 1982.

92. Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

93. Ibid., and Memorandum from Larry Pearson to Carl Betke, "Hawreliak House."

94. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

95. Ibid.

96. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House."

97. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.
Telephone Interview with Eva Hawreliak, Marie Lesoway, November 26, 1982.

4. The Living Room and Dining Room

98. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 28, 1980.

99. Olga Horobec, As-Found Drawings for the Hawreliak House, U.C.H.V., June 16, 1979, pp. 1 and 2.

100. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, October 12, 1982.

101. Ibid.

102. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
Interview with Nick Hawreliak, David Lupul, January 9, 1980.

103. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
Telephone Interview with Pearl Kalancha, Marie Lesoway, October 12, 1982.

104. Ibid.

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112. Larry Pearson, "Ground Floor Chromochronology," U.C.H.V., May, 1982.
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115. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

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117. Interview with the Hawreliak Family, Marie Lesoway, August 11, 1982.

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119. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

120. Ibid., and Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

121. Telephone Interview with Lena Cherniwchan, Marie Lesoway, November 29, 1982.

122. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House," U.C.H.V., fall, 1982.

123. Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

124. Ibid.

125. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House."

126. Telephone Interview with Eva Hawreliak, Marie Lesoway, November 26, 1982.

5. The Stairs and Downstairs Hall

127. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House," U.C.H.V., fall, 1982.

128. Ibid.

129. Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

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131. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House."
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135. Telephone Interview with Nancy Kozak, Marie Lesoway, December 9, 1982.
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6. The Upstairs Bedrooms and Hallway

148. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

149. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

150. Larry Pearson, "Upper Floor Chromochronology," U.C.H.V., May, 1982.

151. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

152. Ibid.

153. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
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154. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

155. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.
Telephone Interview with Kate Kowalchuk, Marie Lesoway, December 2, 1982.

156. Unrecorded Interview with Eva Hawreliak, Marie Lesoway, October 6, 1982.

157. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980.

158. Interview with Nancy Kozak, Marie Lesoway, October 1, 1982.

159. Ibid., and Interview with Rose Boychuk, David Lupul, November 5, 1979.

160. Telephone Interview with Lena Cherniwchan, Marie Lesoway, October 12, 1982.

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164. Memorandum from Larry Pearson to Carl Betke, "Hawreliak House," U.C.H.V., fall, 1982.
Interview with Lena Cherniwchan, Marie Lesoway, November 18, 1982.

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166. Telephone Interview with Nancy Kozak, Marie Lesoway, December 9, 1982.
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7. Wiring and Light Fixtures

167. Interview with Rose Boychuk, David Lupul, November 2, 1979.
Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

168. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

169. Ibid.

170. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

171. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

172. Ibid.

173. Ibid.

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176. Ibid., and Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

177. Kevin Dombrosky, "Hawreliak House As-Found Record Drawings," May 31, 1980, AFD-14.
Owen Anderson, "Hawreliak House As-Found Record Drawings," May 31, 1980, AFD-32.

178. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

179. Larry Pearson, "Ground Floor Chromochronology," U.C.H.V., May, 1982.

180. Kevin Dombrosky, "Hawreliak House As-Found Record Drawings," May 31, 1980, AFD-14.

181. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980, FN-27.

182. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

183. Ibid.

184. As-Found Field Drawings for U.C.H.V. Hawreliak House, May 24, 1980, FN-27.

185. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
Interview with Kate Kowalchuk, David Lupul, November 5, 1979.

186. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.

187. Ibid.

188. Ibid.

189. Ibid., and Interview with Nick Boychuk, David Lupul, November 5,1979.

Chapter VI:

THE FARMSTEAD

1. Outbuildings

When Mike Hawreliak began his careeer as a farmer, the only structure on his homestead (NW2-57-15 W4) was a house built by the original entrant, Ivan Zhukivski (see Chapter I). As he developed his land and increased his livestock holdings, and as his economic position became more stable, he was able to devote some of his earnings into bettering his outbuildings. Ca. 1913, he began construction of the large granary that still stands on his homestead, and in the fall of the same year, he engaged a Polish immigrant carpenter by the name of Iano to complete the shingling of the granary roof.[1] In 1914, when he applied for patent to his land, he had a well, stable, poultry house and pigpen in addition to the granary.[2] In 1916, he employed John Romaniuk of the Smoky Lake area to build a large, new barn which still stands on his homestead.[3] By circa 1917, he had a summer house in addition to his main house, and he had dug a new, deep well closer to the yard than the old one had been.[4]

By 1925, the 1916 barn, the 1913 granary, and the original pig sty and poultry house remained on the Hawreliak homestead; the original barn had been moved off the yard site. A shelter had been built over the well and a gasoline engine had been installed to operate the pump.[5] The first Hawreliak house had been moved to another site (it was purchased by Kost Shewchuk and relocated to his farm).[6] The original summer house had burned down, but a new one was being built just south of the new house.[7]

In 1929, further improvements were made to the yard. A garage was constructed to house Mike Hawreliak's collection of vehicles, and a new, larger chicken coop was built.[8] The yard remained relatively unaltered after this date, except for the construction of a lean-to on the north elevation of the barn prior to 1933.[9]

2. Landscaping

As mentioned in earlier chapters, the Shandro area was gently rolling, and at the turn of the century it was almost barren of trees (see Chapters I and II). The starkness of the topography is graphically illustrated in photographs Professor Iwan Boberskyj took of the area (see Figures 15 and 16). Mike Hawreliak's homestead was almost completely clear of

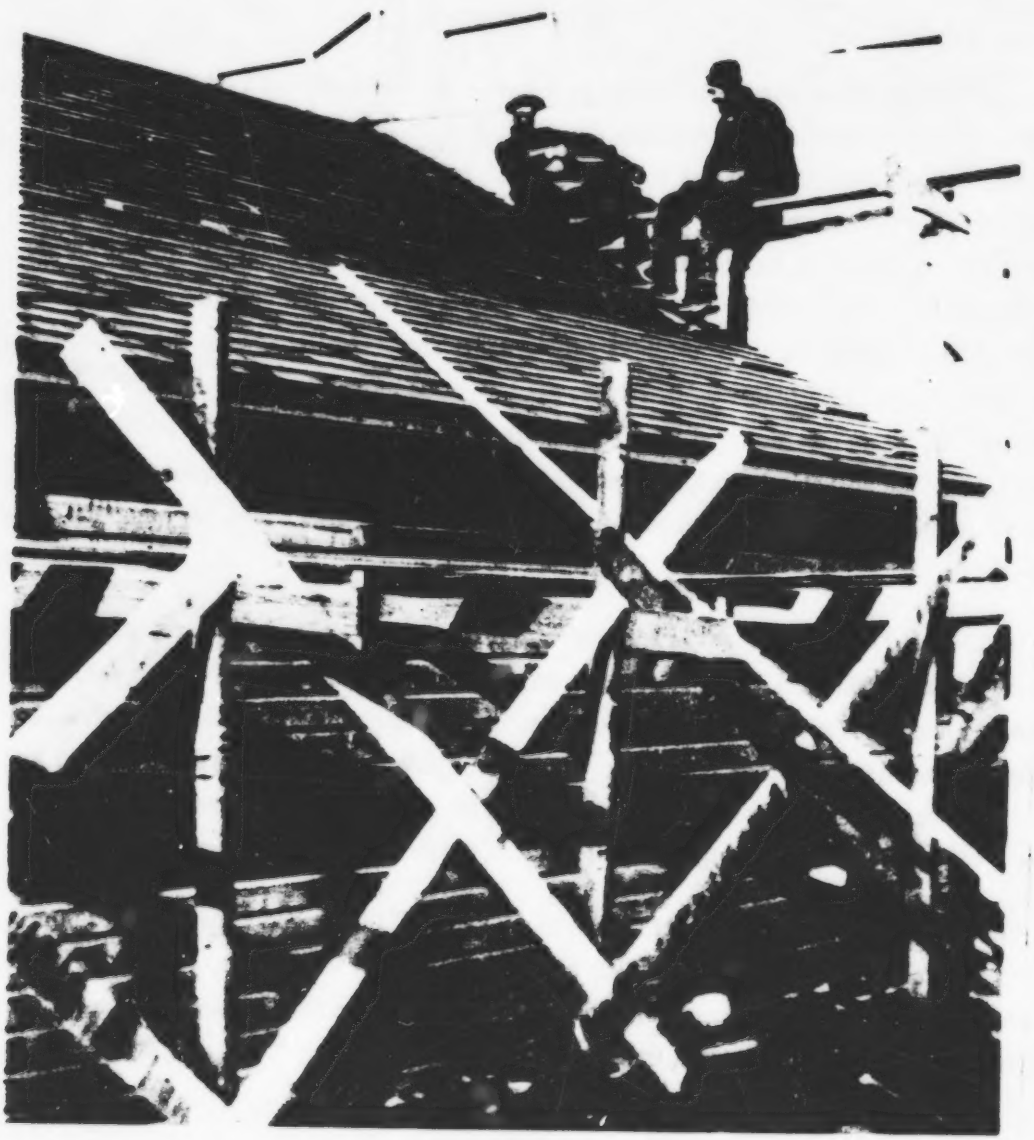

Figure 47: Building the garage, 1929.

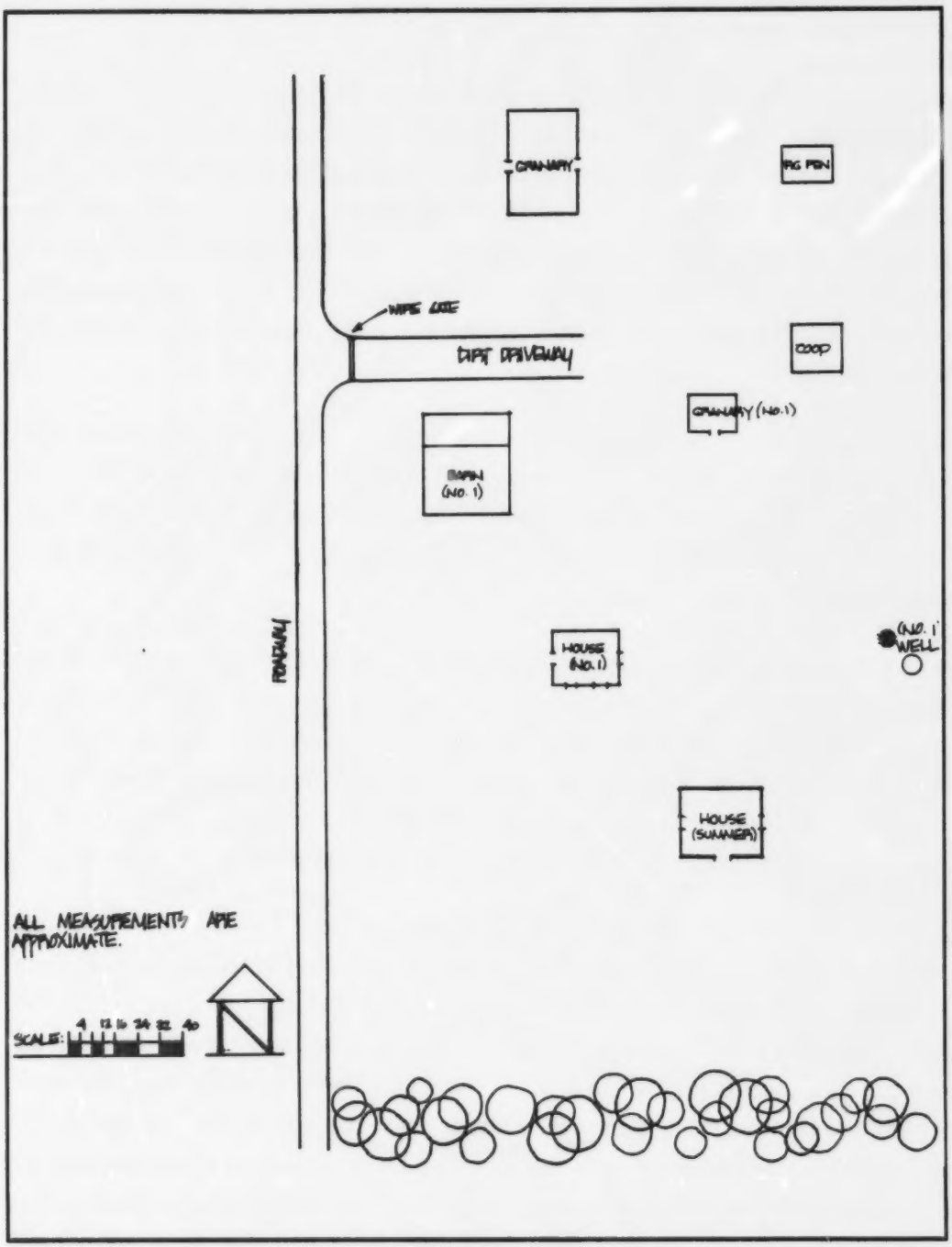

Figure 48: The Hawreliak Yard, ca. 1913.

trees when he entered on it, and any trees in the area of the yard immediately around the Hawreliak house were planted.

Poplars were planted along the road fence to the west of the house circa 1920.[10] Balsam poplars (*Populus balsanifera*)[11] were found to the north of the house site during a field trip in 1981, and it is likely that this variety originally grew along the roadside. By 1933, these trees had reached a considerable size (see Figure 52) but it is unlikely that they were very large in 1925. In 1947, when the road was widened to make room for the new government power lines, the poplars were cut down and the fence was moved.[12] Manitoba maples (*Acer negundo*) now grow along the roadside fence[13] (see Figure 16 for the width of the road prior to 1947).

At about the same time that the poplars were planted along the roadside fence, three white spruce (*Picea glauca*), several balsam poplars (*Populus balsanifera*)[14] and a European mountain ash (*Sorbus aucuparia*) were planted to the north of the Hawreliak house. These trees served to set the house apart from the outbuildings to the north and sheltered it from the north driveway.

The north driveway was the major entrance to the Hawreliak yard.[15] It was closed with a double gate which opened out from the center and was wide enough to allow the passage of large machinery.[16] Visitors to the Hawreliak house would usually enter from the north and park their cars next to the fence that ran east of the house.[17] If they travelled with horses, they could simply follow the driveway to the barn. The south driveway was not as wide as the north, and it was rarely used[18] (see Figure 52 for the width of the south driveway).

The part of the yard immediately around the Hawreliak house was "set apart" from the outbuildings. This was due in some degree to the two driveways bounding the house from the north and south. From the west, the barbed wire road fence and poplars provided some degree of seclusion, and by 1925, a scalloped-wire fence along the east side separated the house from the outbuildings to the east.[19] The scallop fence extended along the north driveway and east past the house and the summer house that was south of the driveway[20] (see Figure 51). It stood about 42 inches high[21] and was attached to square posts which were spaced at intervals of approximately eight feet.[22] A two-by-four rail was placed horizontally from post to post, just under the scallops in the top of the fence; the rail and posts were regularly whitewashed[23] (see Figure 52). A pedestrian gate was installed in the east side of the fence, directly across from the east kitchen door and a worn path led from the gate to the door.[24] A similar pedestrian gate can be seen in Figure 54.

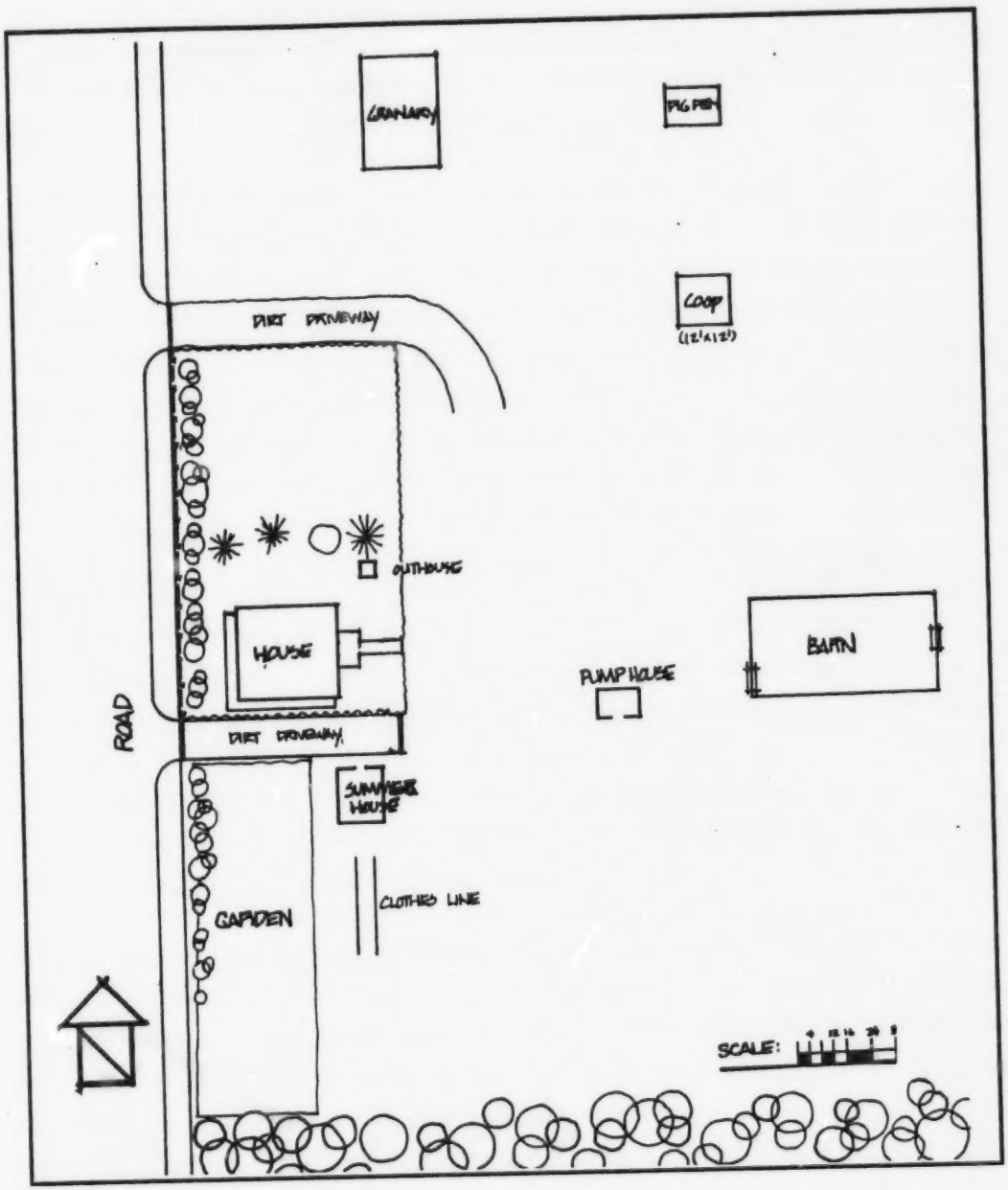

Figure 49: The Hawreliak Yard, ca. 1927.

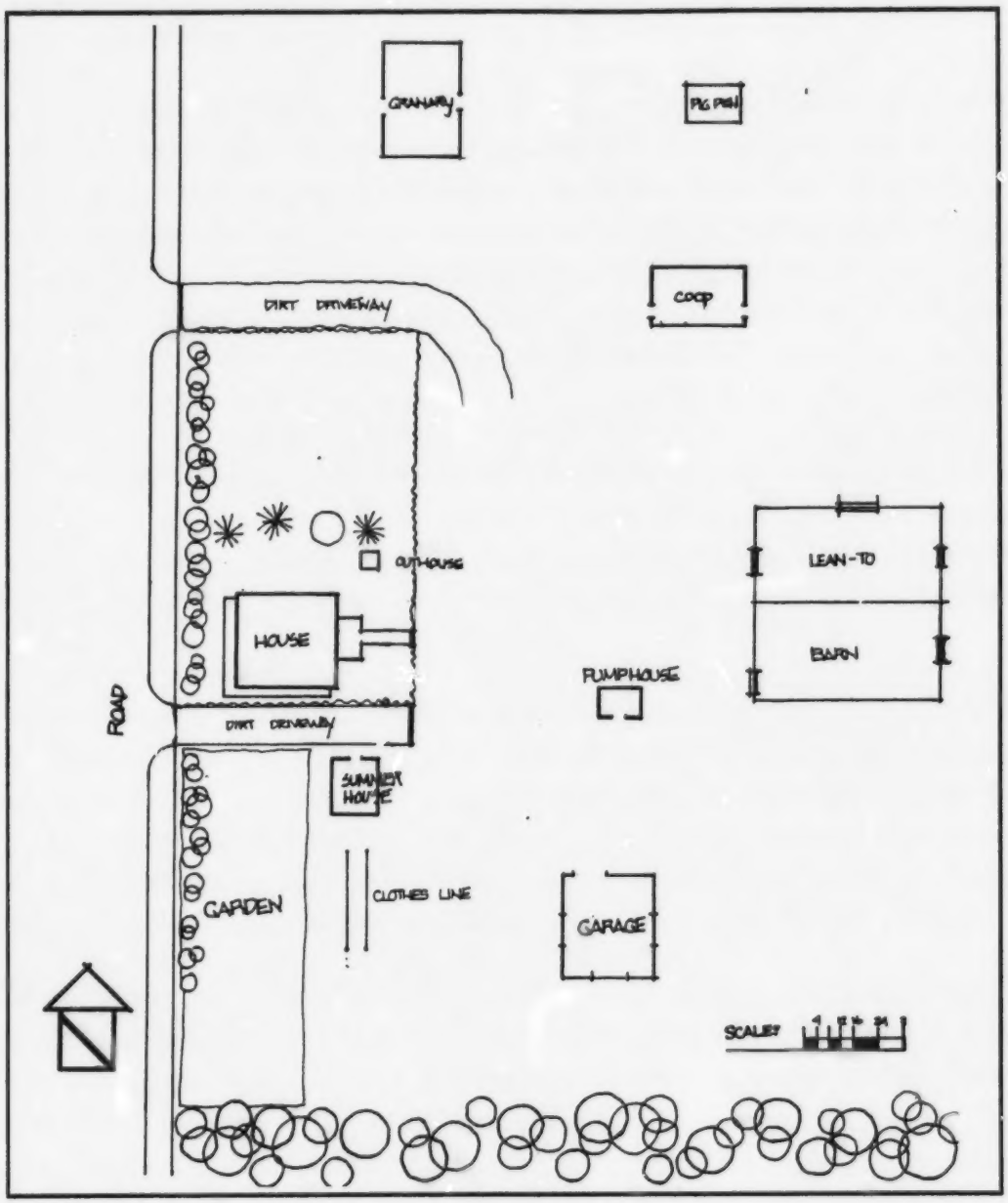

Figure 50: The Kawreliak Yard, ca. 1933.

Wild grass (possibly goose grass)[25] grew within the fenced area around the Hawreliak house and around the summer house to the south of the driveway.[26] Wild grass covered the bulk of the yard in the area where the outbuildings were located as well.

Vaselina Hawreliak had a small vegetable garden to the south of the south driveway (see Figure 54). She also planted a flower garden to the north of the house (in the area just south of the spruce trees), and flowers were planted along the south and west verandas of the house.[27] During the 1920s, Vaselina Hawreliak purchased mixed flower seeds in packets called "Wild Flower Garden."[28] The seeds included Icelandic poppies ("spiushky"), daisies, crocuses, wolfbane ("toia"), and "vohnyky" (tall, red flowers which resembled Sweet Williams). Other flowers in the garden included dahlias ("gorgia") and small, two-coloured marigolds ("chornobryvky").[29] Typically "Ukrainian" flowers such as basil ("vasylok"), mint ("mietka"), and dwarf mallow (Malva rotundifolia) were also grown.[30] A large bed of dwarf mallow was found in the southeast corner of the Hawreliak house site in 1981.

Vaselina Hawreliak planted the same varieties of flowers in the flower garden and in the beds beside the house. By 1928, flower beds were marked off along the verandas on the south and west walls (see Figures 36 and 38). Lengths of plank were placed on their sides and were extended from the sides of the steps along the length of the verandas. The planks served as bed markers for the flowers. Flowers were planted along the verandas as early as 1925, but formal beds were not marked off until later.

In the 1930s, sometime prior to Nick Hawreliak's wedding (1933), the Hawreliak daughters took over the responsibility for the maintenance of the yard.[31] They placed whitewashed stones along the boundaries of the south driveway and along the borders of the flower garden to the north of the house. They used stones to mark off formal flower beds along the south and west verandas and planted more flowers here than their mother had in earlier years. They planted climbing vines along the south veranda and lilac bushes near the spruce trees. These improvements were maintained until Mike and Vaselina Hawreliak moved to Willingdon in 1967.

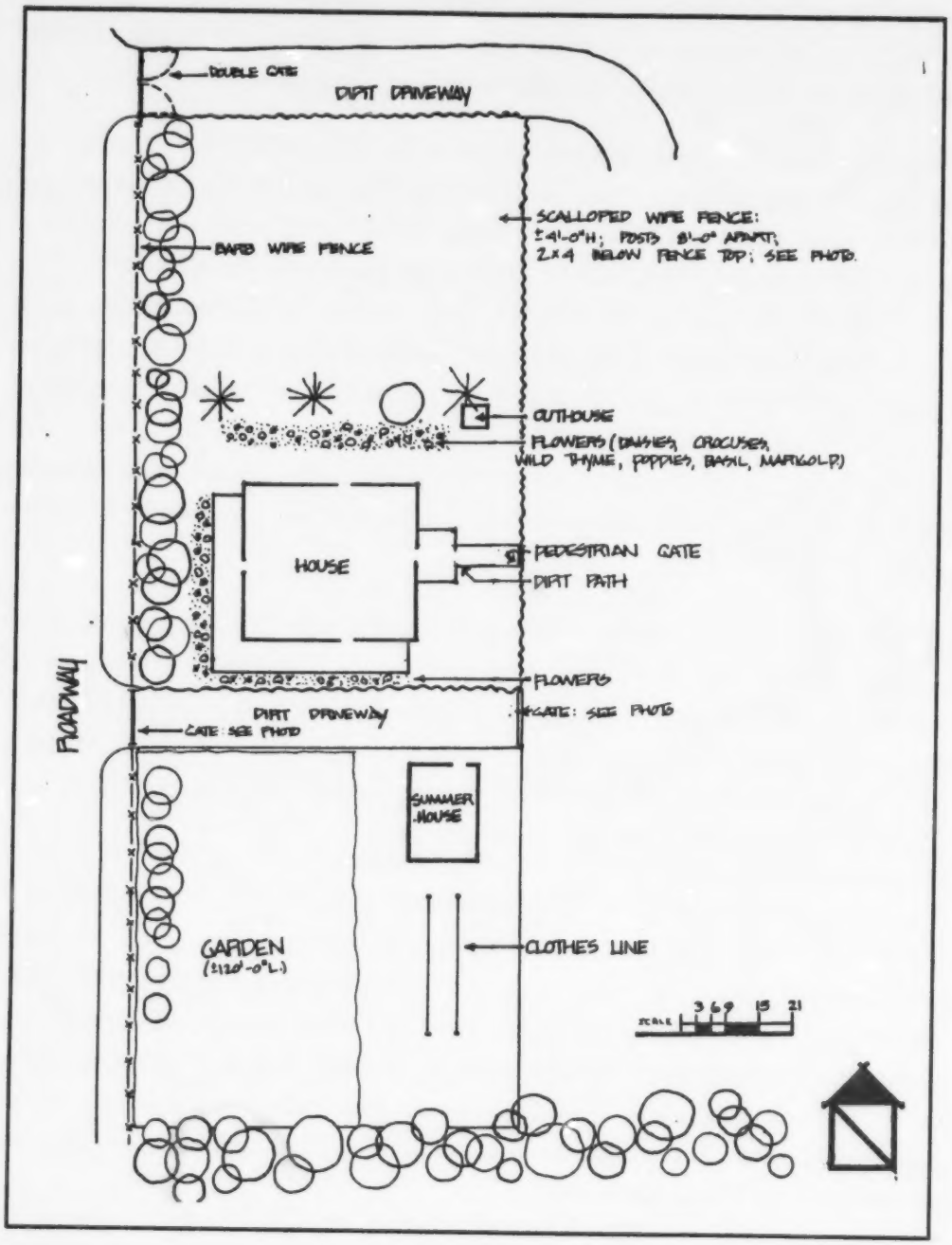

Figure 51: Landscaping in the area immediately around the Hawreliak Yard, ca. 1927.

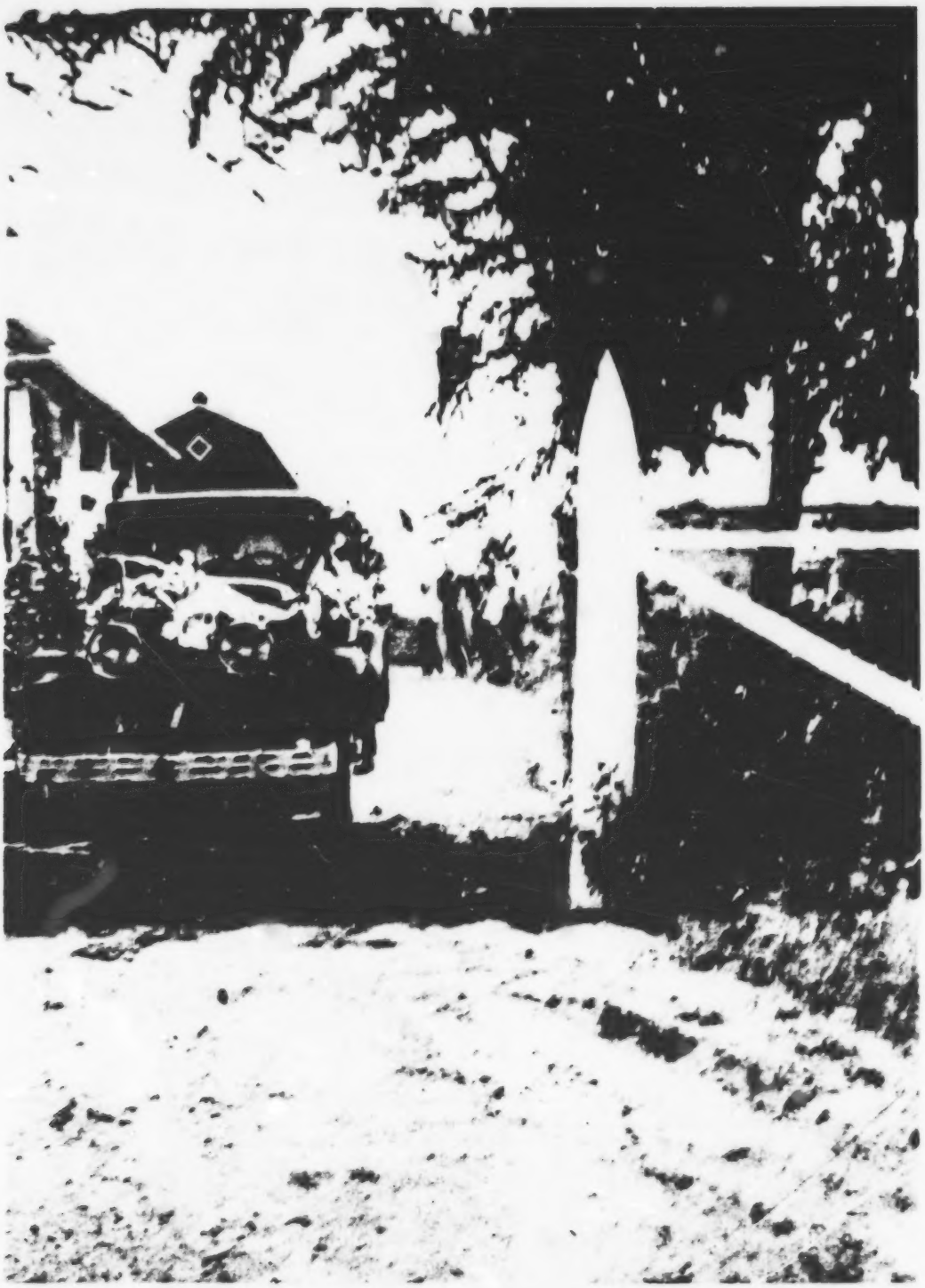

Figure 52: The south driveway to the Hawreliak yard, 1933. Note the size of the poplar tree by the gate.

Figure 53: Kate Hawreliak (at left), Mike Billey, and Rose Hawreliak (right) standing in front of the north fence, ca. 1935. Note the whitewashed posts and rails, and the granary in the background.

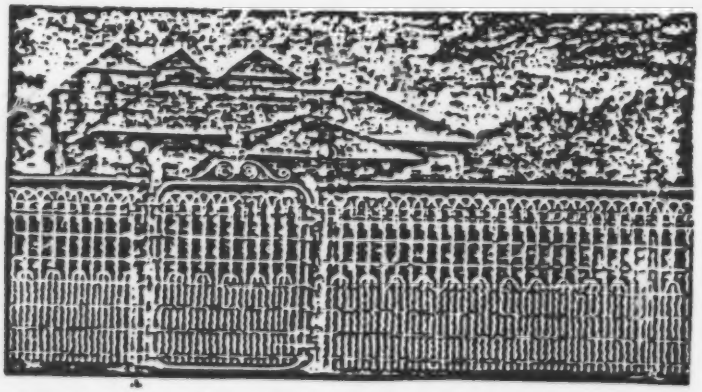

Figure 54: A pedestrian gate similar to the one in the east fence.

Figure 55: Nick Hawreliak (center) on his wedding day, 1933. Nick and his friends are standing in the garden directly south of the driveway

Figure 56: Ann, Kate, Nancy, Rose (front row, left to right), Pearl (back row, at left) and Lena Hawreliak on the veranda steps, ca. 1935. Note the climbing vines and the white-stone flower borders.

Figure 57: Eva (Megley) Hawreliak on her wedding day, 1933. Rose Hawreliak is on Eva's right, and Kate Hawreliak is on her left. The girls are standing on the south driveway.

ENDNOTES

Chapter VI:

THE FARMSTEAD

1. Outbuildings

1. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
2. Alberta Department of the Interior, Homestead File 1563991, Reel 2801, Provincial Archives of Alberta.
3. Telephone Interview with Nick Hawreliak, Marie Lesoway, October 22, 1982.
4. Unrecorded Interview with Nick Hawreliak, Natalie Pashkowich, summer, 1979.
5. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
6. Telephone Interview with Nick Hawreliak, Marie Lesoway, October 22, 1982.
7. Ibid., and Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
8. Ibid.
9. Ibid.

2. Landscaping

10. Interview with Kate Kowalchuk, David Lupul, November 5, 1979.
11. Generic names and identifications for vegetation samples taken from the Hawreliak yard in the fall of 1981 were obtained during a meeting with Julie Hrapko, Curator of Botany at the Provincial Museum, on October 14, 1981.
12. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
    Interview with Nick Hawreliak, David Lupul, January 9, 1980.
13. Original Site Visit, Marie Lesoway, fall, 1981.
14. Interview with Vaselina Hawreliak, Marie Lesoway and David Lupul, February 13, 1980.
15. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
16. Ibid.
17. Interview with Mary Repka, Marie Lesoway, May 22, 1980.
18. Interview with Nick Hawreliak, Marie Lesoway, October 6, 1982.
19. Interviews with Nancy Kozak, Marie Lesoway, May 12 and May 16, 1980.
    Interview with Mary Repka, Marie Lesoway, May 22, 1980.
20. Ibid.

21. Informants estimated the height of the fence to be four or five feet. However, period catalogues indicate that similar fence wire was sold only in 36 and 42-inch heights. See the 1911-1912 Marshall-Wells catalogue and the Ashdown Hardware Co. catalogue.

22. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

23. Ibid., and Interviews with Nancy Kozak, Marie Lesoway, May 12 and May 16, 1980.

24. Ibid.

25. Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

26. Interview with Nancy Kozak, Marie Lesoway, May 12, 1980.

27. Ibid., and Interview with Mary Repka, Marie Lesoway, May 22, 1980.

28. Interview with Mary Repka, Marie Lesoway, May 22, 1980.

29. Ibid., and Interview with Rose Boychuk, Marie Lesoway, August 16, 1981.

30. Ibid.

    See Marie Lesoway, "The Pylypow House: A Narrative History,"Historic Sites Service, September, 1981 for descriptions of the uses of basil and mint in Ukrainian calendar rituals.

31. Interviews with Nancy Kozak, Marie Lesoway, May 12 and May 16, 1980.
    Interview with Mary Repka, Marie Lesoway, May 22, 1980.

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2. Interviews

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- i) Telephone Interview by Natalie Pashkowich, May 24, 1979.
- ii) Unrecorded Interview by Natalie Pashkowich, August 17, 1979.

Ann Bidniak
- i) Telephone Interview by Natalie Pashkowich, May 25, 1979.
- ii) Telephone Interview by David Lupul, January 8, 1980.
- iii) Telephone Interview by Marie Lesoway, November 4, 1981.
- iv) Telephone Interview by Marie Lesoway, October 12, 1982.
- v) Telephone Interview by Marie Lesoway, December 2, 1982.

Nick Boychuk

i) Interview by David Lupul, November 5, 1979.

Rose Boychuk
- i) questionnaire compiled by Natalie Pashkowich, summer, 1979.
- ii) Interview by Marie Lesoway, August 16, 1981.
- iii) Telephone Interview by Marie Lesoway, December 2, 1982.

Lena Cherniwchan
- i) Telephone Interview by Marie Lesoway, October 12, 1982.
- ii) Interview by Marie Lesoway, November 18, 1982.
- iii) Telephone Interview by Marie Lesoway, November 18, 1982.
- iv) Telephone Interview by Marie Lesoway, November 29, 1982.
- v) Telephone Interview by Marie Lesoway, December 9, 1982.
- vi) Interview by Marie Lesoway, December 14, 1982.
- vii) Interview by Marie Lesoway, January 4, 1983.

Nancy Fedorak
- i) Telephone Interview by Marie Lesoway, November 8, 1982.

Kay Goruik
- i) Telephone Interview by Marie Lesoway, October 12, 1982.
- ii) Telephone Interview by Marie Lesoway, October 13, 1982.

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- i) Telephone Interview by Natalie Pashkowich, May 28, 1979.
- ii) Telephone Interview by Natalie Pashkowich, July 12, 1979.

Moisey Hawrelak
- i) Unrecorded Interview by Marie Lesoway, October 27, 1982.

William S. Hawrelak
- i) Unrecorded Interview by Marie Lesoway, October 6, 1982.
- ii) Telephone Interview by Marie Lesoway, November 2, 1982.
- iii) Unrecorded Interview by Marie Lesoway, November 8, 1982.

Eva Hawreliak
- i) Interview by Natalie Pashkowich, May 26, 1979.
- ii) Telephone Interview by Marie Lesoway, November 4, 1981.
- iii) Unrecorded Interview by Marie Lesoway, October 6, 1982.
- iv) Telephone Interview by Marie Lesoway, November 26, 1982.

Nick Hawreliak
- i) Unrecorded Interview by Natalie Pashkowich, May 31, 1979.
- ii) Unrecorded Interview by Natalie Pashkowich, summer, 1979.
- iii) Interview by David Lupul, January 9, 1980.
- iv) Telephone Interview by Marie Lesoway, May 30, 1980.
- v) Telephone Interview by Marie Lesoway, June 3, 1980.
- vi) Interview by Marie Lesoway, October 6, 1982.
- vii) Telephone Interview by Marie Lesoway, October 22, 1982.
- viii) Telephone Interview by Marie Lesoway, October 26, 1982.
- ix) Telephone Interview by Marie Lesoway, November 8, 1982.
- x) Unrecorded Interview by Marie Lesoway, November 8, 1982.
- xi) Telephone Interview by Marie Lesoway, November 10, 1982.
- xii) Telephone Interview by Marie Lesoway, November 15, 1982.

xiii) Interview by Marie Lesoway, November 17, 1982.
xiv) Telephone Interview by Marie Lesoway, November 18, 1982.
xv) Telephone Interview by Marie Lesoway, December 3, 1982.

Vaselina Hawreliak
i) Unrecorded Interview by Natalie Pashkowich, August 28, 1979.
ii) Interview by Marie Lesoway and David Lupul, February 13, 1980.
iii) Interview by Marie Lesoway, May 8, 1980.
iv) Unrecorded Interview by Marie Lesoway, November 8, 1982.

Alice Huculak
i) Telephone Interview by Marie Lesoway, October 29, 1982.

Mrs. Pearl Kalancha
i) Telephone Interview by Natalie Pashkowich, summer, 1979.
ii) questionnaire compiled by Natalie Pashkowich, August 29, 1979.
iii) Telephone Interview by Marie Lesoway, May 29, 1980.
iv) Telephone Interview by Marie Lesoway, June 8, 1981.
v) Telephone Interview by Marie Lesoway, November 4, 1981.
vi) Telephone Interview by Marie Lesoway, October 12, 1982.
vii) Telephone Interview by Marie Lesoway, December 2, 1982.
viii) Telephone Interview by Marie Lesoway, December 3, 1982.
ix) Telephone Interview by Marie Lesoway, December 9, 1982.

Kate Kowalchuk
i) Interview by David Lupul, November 5, 1979.
ii) Telephone Interview by Marie Lesoway, November 9, 1982.
iii) Telephone Interview by Marie Lesoway, December 2, 1982.

Nancy Kozak
i) Telephone Interview by Natalie Pashkowich, May 26, 1979.
ii) Unrecorded Interview by Natalie Pashkowich, June 24, 1979.
iii) Telephone Interview by David Lupul, March 5, 1980.
iv) Interview by Marie Lesoway, May 12, 1980.
v) Interview by Marie Lesoway, May 16, 1980.
vi) Unrecorded Interview by Marie Lesoway, July 21, 1980.
vii) Telephone Interview by Marie Lesoway, November 4, 1981.
viii) Interview by Marie Lesoway, October 1, 1982.
ix) Telephone Interview by Marie Lesoway, November 21, 1982.
x) Telephone Interview by Marie Lesoway, December 2, 1982.
xi) Telephone Interview by Marie Lesoway, December 4, 1982.
xii) Telephone Interview by Marie Lesoway, December 9, 1982.

Mary Kreklywich
i) Interview by Marie Lesoway, February 5, 1980.

John Kubrak
i) Telephone Interview by Natalie Pashkowich, June 6, 1979.

Lena Radomsky
i) Telephone Interview by Marie Lesoway, December 9, 1982.

Mary Repka
i) Telephone Interview by Natalie Pashkowich, June 29, 1979.

ii) Unrecorded Interview by Natalie Pashkowich, July 4, 1979.
iii) Unrecorded Interview by Natalie Pashkowich, July 27, 1979.
iv) Interview by Marie Lesoway, May 22, 1980.
v) Telephone Interview by Marie Lesoway, August 7, 1980.
vi) Telephone Interview by Marie Lesoway, July 30, 1981.
vii) Telephone Interview by Marie Lesoway, November 4, 1981.
viii) Telephone Interview by Marie Lesoway, October 12, 1982.
ix) Interview by Marie Lesoway, November 18, 1982.
x) Telephone Interview by Marie Lesoway, November 19, 1982.
xi) Telephone Interview by Marie Lesoway, November 21, 1982.
xii) Telephone Interview by Marie Lesoway, December 2, 1982.
xiii) Telephone Interview by Marie Lesoway, December 3, 1982.
xiv) Telephone Interview by Marie Lesoway, December 9, 1982.

Kalyna Scraba
i) Unrecorded Interview by Natalie Pashkowich, summer, 1979.
ii) Unrecorded Interview by Marie Lesoway, November 17, 1982.

Mrs. Anastasia Shandro
i) Unrecorded Interview by Natalie Pashkowich, summer, 1979.

Marshall Shandro
i) Telephone Interview by Marie Lesoway, December 6, 1982.

Michael Shandro
i) Telephone Interview by Natalie Pashkowich, May 29, 1979.
ii) Unrecorded Interview by Marie Lesoway, December 13, 1982.

Steve Shandro
i) Telephone Interview by Natalie Pashkowich, May 29, 1979.

Tom Shandro
i) Telephone Interview by Marie Lesoway, November 14, 1982.
ii) Unrecorded Interview by Marie Lesoway, November 15, 1982.

Christina Shewchuk
i) Telephone Interview by Marie Lesoway, October 28, 1982.
ii) Telephone Interview by Marie Lesoway, December 3, 1982.

Myrna Tatarin
i) Telephone Interview by Marie Lesoway, December 3, 1982.
ii) Unrecorded Interview by Marie Lesoway, December 13, 1982.

Wasyl Zazula
i) Unrecorded Interview by Natalie Pashkowich, June 11, 1979.
ii) Interview by David Lupul, January 21, 1980.
iii) Telephone Interview by David Lupul, January 22, 1980.
iv) Telephone Interview by Marie Lesoway, November 20, 1982.

Magdalyna Zukiwski
i) Unrecorded Interview by Marie Lesoway, October 1, 1982.
ii) Telephone Interview by Marie Lesoway, October 28, 1982.
iii) Telephone Interview by Marie Lesoway, October 29, 1982.

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